



THE NEW YORK



# DRAMATIC MIRROR

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OLIVE BERKLEY



## AT THE THEATRES.

## Casino.—Uncle Celestin.

Yacht club in three acts. English translation of the French and German. Produced by George Miller. Music by Edmund Audran. Produced Feb. 15.

Pontalliere..... Jefferson De Angelis  
Pamela..... Jennie Keiffarth  
Clementine..... Annie Meyers  
Gustave de Parmessol..... Sylvia Gerrish  
Moreau..... Henry Leont  
Count Accacias..... Harry MacDonough  
Countess Accacias..... Jennie Weathersby  
Gontran..... Maurice Abbey  
Mme. De Bellefontaine..... Villa Knox  
Madelon..... Clara Condray  
Narcisse..... A. W. Madin

We can imagine that Uncle Celestin would be excellent fooling in the left hands of a company of French comedians, but Casinoized and vulgarized it becomes the quintessence of what is popularly known as tommy rot.

The management are not content to give us a straight English version of this amusing trifle; they must needs load it down with horseplay of the roughest description, fill it with imbecilities that even a "chappie" cannot by any possible means smile at, introduce a lot of salatorial and other irrelevant "trimmings" and serve it up with a slight pretence at giving us something that approximates operetta.

The result is dreary in the extreme. The slender comic interest of the piece vanishes before the knockabout antics of the comedians, the inanity of their gags, the weakness of the singers, and the maimedness of the text. A Judic or a Thé would be submerged completely beneath the extravagant clowning of Messrs. De Angelis and MacDonough. What then may be said of a Myers in these circumstances?

The first act served to introduce caricatures of Padewski and Major McKinley, and a self-playing piano, into which De Angelis dove to make a climax. It also enabled Mabel Stephenson to give her exquisite bird imitations, which were as much out of place as a glass of fresh milk would be in the wine-room at the French ball. The second act resolved itself into an exhibition of violent paresis, with De Angelis as chief patient.

Of the music there are two numbers that are "catchy": a chansonette for Clementine and a comic ditty for Pontalliere. The rest is cheap and commonplace. Fred. Lyster's excellent lyrics are thrown away, for the most part.

Misses Weathersby and Keiffarth and the young Englishman who played the Notary's son were the most creditable members of the cast—indeed, the only members that played with the spirit befitting vaudeville. The rest treated their roles either in the fashion of burlesque or in the old nondescript operetta style with which we are too familiar.

The piece is handsomely staged. The costumes are elegant, if not particularly picturesque. The large audience received Uncle Celestin coldly and there is not much likelihood that it will hold the boards longer than is necessary to substitute something else.

## Daly's.—Love in Tandem.

Secretive comedy in three acts, adapted from the French of Bouc and De C. story by Augustin Daly. Produced Feb. 15.

Aprilla Demond..... Ada Rehan  
Richard Tompkinson Dymond..... John Drew  
Papa Skinnstone..... James Lewis  
Mr. Donald Littlejohn..... George Clarke  
Madame Lauretta..... Adelaide Prince  
Bob Packer..... Herbert Gresham  
Cousin Totty..... Kette Gresham  
Barry..... William Gilbert  
Madame Miralles y Peralta y Casa-Flor..... May Selvin  
Ida y Bustamente y Rosorena..... Edith Crane  
The Countess Altcheff..... Percy Haswell  
Nadage.....

There is an antipathy to the word farce in designating a play. On the Bowery they label their farce-comedies operatic comedies, and at Daly's they get around the disagreeable term by substituting "eccentric" in front of "comedy."

Why not be frank about it? Love in Tandem is a farcical comedy. It reveals, in three acts, the principal members of Daly's company—with the exception of Mrs. Gilbert—in a whirlpool of misunderstanding. On top of the pool appear Ada Rehan and John Drew, and it must be admitted that the endeavors of these comedians to swim out into clear waters are immensely more interesting and amusing than the whirlpool itself.

The hypothesis is that a woman who has quarreled with her husband can set to work in earnest to secure a second wife for him that will pamper him for the rest of his years.

The first act contains the quarrel; the second act the still hunt for the substitute, and the third act shows what the audience knew in the first act: that the project is preposterous, and that the quarrel is only a spat. Whereupon the wife (who is Ada Rehan) cooies the husband (who is John Drew), the audience says that is what might have been expected, and Miss Rehan delivers her epilogue with all the lovely effusion that is her wont.

The first act is an explanation. The characters are introduced and their antecedents are expounded. Scenes are brought about to precipitate the quarrel and the wife's scheme. All this is fatuous. The second act is brisker and brighter, and the third act is a foregone conclusion.

Love in Tandem is little more than an opportunity for Miss Rehan and Mr. Drew to travel through a series of scenes in which the delightful gallery, coquetry, and wheedling of the former, and the spontaneous and sportive action and retort of the latter are brought into play.

Miss Rehan wears several bewitching gowns, and we have the authority of a woman in a box that all her gloves are imported from Regent Street.

The costumes of all the actors and the scenery and properties are, as is customary at this theatre, examples of the combination of expensiveness with taste. Daly's is about the only theatre where one forgets that the drawing-rooms are canvas.

The others in the cast are James Lewis, who makes a character sketch of a Chicago parvenu; George Clarke, whose part is little more than a "feeder"; William Gilbert, re-

turned to the fold, who gives a capital impersonation of a compound of the butler of the past and present, Herbert Gresham, who, as a comic lover, has gotten away from his style of burlesque acting in Adams, Adelaide Prince, who undulates about like a swan; Kitty Cheatham, whose sweetness sometimes cloy, Edith Crane, who shows her versatility as a remarkable Spanish creature; May Sylvie, who has the stateliness necessary for a Russian dowager, and Percy Haswell, who is the dowager's interpreter, and who is, as heretofore, naive and fresh.

## Herrmann's.—Gloriana.

Farce comedy in three acts, from the French by James Harrison. Produced Feb. 15.

Leopold Fitz Jocelyn..... Charles B. Welles  
Timothy Chadwick..... Joseph Allen  
Count Evitoff..... E. J. Henley  
Baron Aronikoff..... C. R. Gilbert  
Major Stronikoff..... Fred Chippendale  
Spinks..... Joseph Humphreys  
Edwards..... Sedley Brown  
Mrs. Lovering..... Henrietta Crossman  
Jessie Chadwick..... Kate Bealy  
Kitty..... May Robson

The audience at Herrmann's at the offering of Gloriana was large and partial to the leading members of the cast, seemingly without special reference to their work, as is the common good fortune of stock companies of players, and many of the perhaps inevitable blemishes of an initial performance were overlooked in the pleasure of greeting favorites.

This farce, which is now running in London at the Globe Theatre, presents many long-used devices, and is mainly amusing for its complexities. The auditor is apt to forget familiar situations and motives that have separately amused him before, and wonders at the ingenuity which has combined them.

The fun is caused by the involvements which result from the efforts of Leopold Fitz Jocelyn to escape Mrs. Lovering, a dashing widow, whom he does not love, in order to wed Jessie Chadwick, by changing personalities with Spinks, his valet, and comic vicissitudes which follow his appearance in the service of Baron Aronikoff, an aged but violent lover of the widow, surprises that follow a meeting in the widow's flat of the main personages, on different errands, complicated by the recognition of Edwards, who appears as his master, by Kitty, whom he had jilted, and highly farcical situations which follow new mixtures of identity.

Mr. Welles was a somewhat too earnest Fitz Jocelyn, but his personation will mellow with repetition. The hit of the evening was made by Mr. Henley, whose characteristic nervous energy admirably fits him for the demonstrations of the choleric and jealous Russian. Mr. Humphreys as a farcical cockney in masquerade, touched the limit permitted of such an exaggeration, but like others in the cast, no doubt erred on the right side in earnest effort to please. Mr. Allen, as a retired tanner who could not forget that thirt had enabled him to retire, made quite as much of the part as was possible. Miss Crossman has a fitting part as the widow, and plays it with dash and grace.

Miss Robson, as a maid with a cockney accent, seemed to delight the audience even in repose, and Miss Bealy was a slightly daughter of the tanner, with little to do.

American managers abroad act as to plays much after the well known activity at Donnybrook's historical fair as to heads—they seem to "hit" about everything they see. It is to be hoped that Mr. Frohman's Gloriana may prove his judgment, and that the error on the programme, last night, which conveyed intelligence that this farce was "foundered on the French," is simply typographical.

## Metropolitan.—Hamlet.

Ophelia..... Margaret Reid  
Queen Gertrude..... Giulia Ravogli  
King Claudius..... Edouard de Reszke  
Laertes..... M. Martiniol  
The Ghost..... Sig. Vianini  
Marcellus..... Sig. Rimoldi  
Horatio..... Sig. Cassano  
Polonius..... Sig. Vachetti  
Hamlet..... M. Lassalle

Ambrose Thomas' Hamlet was sung for the first time in many years at the Metropolitan on Wednesday night. Mrs. Astor gave a dinner on that night, and that is why the boxes were not all occupied. The orchestra and galleries, however, were comfortably filled.

Those present were rewarded by the appearance of M. Lassalle as Hamlet. It is a role in which he captured both Paris and London by the romantic intensity of his acting and the passion and pathos of his singing. His reception in the part at the Metropolitan was such that it might be justly described as an ovation. In Hamlet there are many opportunities for the exhibition of his brilliant and accurate voice, and Lassalle availed himself of them.

Interest was not centred upon the Hamlet, however, for it was announced shortly before the performance that, in consequence of the inability of Marie Van Zandt to appear, Margaret Reid would make her debut in the role of Ophelia.

Miss Reid is a pupil of Vianini, the conductor of the orchestra, and it was due to her master that she was given the opportunity to make her first appearance with such a distinguished artist in the opposite part.

Miss Reid's debut was auspicious. She is a little woman, with features too small to admit of much plasticity. She has a mezzo-soprano that has been carefully and skilfully trained and that executes trills and runs with delicacy. Her voice is top-heavy; that is, it expands and becomes richer as it rises on the scale. Except in the lower register it is clear and steady.

Miss Reid sang the difficult and complex mad song of Ophelia with surprising dexterity and appreciation. Floral pieces were passed over the footlights, and from the boxes several bunches of roses were thrown to her.

Edouard de Reszke was an impressive Claudius, and Giulia Ravogli was a dramatic queen.

The orchestra required the vigilant attention of Signor Vianini, and his signals to the

musicians at a distance from his chair were at times obnoxiously audible.

## Union Square.—Captain Therese.

Comic opera in three acts by Robert Planquette and E. C. Burdett. Produced Feb. 15.

Therese..... Agnes Huntington  
Bernie..... M. E. Marsden  
Marceline..... E. E. Chapuy  
Claudine..... Vinnie Cassell  
Tancredi..... Eric Thorne  
Philip..... Clinton Elder  
Duvet..... Albert James  
Marquis de Vardsoul..... Scott Russell  
Colonel Sombroero..... Helen Mostyn  
Sargent La Tulipe..... Sid. Reeves

"Death, deserters, blood, and blazes," exclaimed Sombroero, a character supposed to be a fool in the opera of Captain Therese, which was produced at the Union Square Theatre for the first time in this city on Monday night.

Sombroero is no fool. He is, in reality, an intelligent man that is unable to make out the why and wherefore of Captain Therese. The audience on Monday night was no more intelligent than he was it could not for the life of it comprehend what it was all about.

Captain Therese is a hybrid. The music is by Planquette, composer of Les Cloches de Corneville, Rip Van Winkle, and Paul Jones. It is vivacious and fanciful, but it is remarkable neither for incisiveness of motive nor uniqueness of melody. The original libretto is by Alexandre Bisson. It has been made into English by F. C. Burnand, with assistance in lyrics by Gilbert A. Beckett. Lastly, it has been made American by Louis Harrison.

The plot—we know there is one, for it is printed in the programme—is incoherent. There is a girl named Therese. She is engaged by her parents to a man she does not love, and she is engaged by herself to a man she does love. She disguises herself as her lover, who is an officer, and goes to war. Then there are marches, pseudo jokes, dances, and we have the word of the author that all ends for the best.

Leaving out of the question the music and a Miss Effic Chapuy—who, as a waiting-maid made a hit by her nimbleness and archness—the opera is stupid.

A slip was pasted in the programme. It read: "Miss Huntington begs the kind indulgence of the audience, as she is suffering from a severe attack of laryngitis. Rather than disappoint her friends, she will appear and do her best."

The rest of the cast—with the exception of Miss Chapuy—in some cases were offensive and in others inoffensive.

## Nible's.—The Wide, Wide World.

At Nible's, on Monday night, Alexander McLean's melodrama, The Wide, Wide World, was presented to a metropolitan audience for the first time. Although the author has followed the general plan for the construction of melodrama, or the English style that was popular here ten years ago, the piece, nevertheless, seemed to please the spectators. With some changes it will probably make moderate headway, if played in houses and before audiences suited to its calibre.

The scenes are diversified enough. They are laid in England, France and America, and wind up with a depiction of "the Little Church Around the Corner." All were fairly well set, and greatly helped the general effect.

The story of the plot is somewhat time-worn, and deals with forgery, child-stealing, evil effects of liquor, and bad companions. As usual, wrongs are righted, and the truly good are rewarded and the evil-doers left to their fate.

Helen Blythe effectually assumed a dual role—wife with an abandoned child, and afterwards, the same child in womanhood. The rest of the cast was competent, and a small part—that of an old hag—was cleverly personated by Pauline Davidson. J. F. Brien as Alfred Gordon, and Mason Mitchell as a detective are worthy of praise.

## Standard.—Jaw.

Jane has returned and she has brought with her a capable company that interprets in an admirable manner a bright and popular play.

Johnstone Bennett suggests a good-looking boy who wears a woman's clothes gracefully. K. F. Cotton and Master Joseph Totten are particularly pleasing as William and Claud, and Maggie Holloway Fisher was amusing as the would-be youthful Mrs. Chadwick.

The audience was large, and sober faces were scarce.

## Windsor.—The White Slave.

Bartley Campbell's White Slave was the attraction at the Windsor last night.

Julia Stuart, a sweet ship of a girl, played the part of Lisa with charming grace. Handsome J. Hay-Cossar made his part prominent. Frank Karrington, as Clay Britton, was up to his. The other members of the cast were neither good enough to command praise nor bad enough to deserve censure.

## Jacobs.—The Cruisken Lawn.

No better selection could have been chosen to suit the popular taste than The Cruisken Lawn. The cast is clever, and the music is catchy.

Considered as a whole, it is an entertainment calculated to please the patrons of this popular house.

## Grand.—Hands Across the Sea.

The favorite melodrama Hands Across the Sea, which was seen at Nible's a few weeks ago, was played before a large audience at the Grand Opera House, last night. The piece gave evident satisfaction. The cast was noticed on a recent occasion in these columns.

## Garden.—Beau Brummell.

Last night, Richard Mansfield opened his engagement at the Garden auspiciously with

Beau Brummell. His artistic, beautifully rounded personation was received with applause by an appreciative house.

## Tony Pastor's.—Variety.

A large audience filled Mr. Pastor's popular house last night and enjoyed its fill of good things in the specialty line. Maggie Cline and Lydia Veamans sang new songs with great aplomb; Nellie Maguire, a new arrival from abroad, made a hit, and the rest of the programme comprised such clever people as Ward and Vokes, William Jerome, George E. Austin, the Multons, and others. Altogether, this is one of the best bills of the season.

## Koster and Bial's.—Variety.

The bill at this popular concert hall is certain to attract large audiences, as it invariably does. There are sufficient new names on the programme to attract those that are not habitués of the place. For those who are frequent visitors, the leading lights of the burlesque, Joan of Arc, are still potent.

## At Other Houses.

These are the closing weeks of the engagement of The Lost Paradise at Proctor's.

The Lion Tamer is a solid success at the Broadway. The circus parade is a capital parody, and other amusing features assist Francis Wilson to a pronounced success.

At Harrigan's the mirth and melody of The Last of the Hogans are equally divided, and both before and behind the footlights joy reigns. To-morrow night will be its seventy-fifth performance.

For Money has achieved the purpose that its title implies, and it serves to introduce William H. Crane as a farceur of uncommon merit.

At the urgent request of many persons, A. M. Palmer has decided to give a special matinee of Alabama at Palmer's, on Washington's Birthday. The Broken Seal is playing to excellent business.

This is the last week of that inexplicable but mirth-making City Directory at the Bijou.

Squire Kate has been a trifle altered, since its first performance. The play is a psychological study, and although its dynamics are not invariably skilfully exposed, it furnishes food for thought.

Blue Jeans' 200th performance was celebrated at the Fourteenth Street last Thursday.

## GLEANINGS.

The McCaull benefit at the Metropolitan, last Thursday, netted about \$8,000.

The Miller Opera company has secured W. S. Daboll and his wife to play the leading comedy roles this season in Ship Aboard. Mr. Daboll during the long run of Erminie at the Casino, made a great reputation as Ravannes, which was second only to that of Francis Wilson's as Cadeaux. Mrs. Daboll for the past two seasons has had the principal comedy roles in The Crystal Slipper and Bluebeard companies.

E. S. WILLARD played to more than \$4,000 in Chicago last week. His tour has been glowingly successful, both from the pecuniary and the artistic point of view.

Last week THE MIRROR stated that J. J. Spies would move in May from the Actors' Fund to Frohman's Exchange. The item should have read Taylor's Exchange, for it is in that establishment that Mr. Spies will take up his quarters. The dramatic bureau which he has managed for the Actors' Fund for several years, will probably be discontinued. It was started with a good object in view, but it did not meet with sufficient support. The statement in the same issue of THE MIRROR that Sedley Brown would retire from the agency business was a more serious error, although that report had been current about some of the exchanges. Mr. Brown assures us that he has no intention to retire from the business. We are glad to hear it, and we hope that prosperity will continue to attend his venture.

EMMA V. SHERIDAN, of Richard Mansfield's company, is seriously ill, and it has not been possible to move her from her present residence, 149 Hewes Street, Brooklyn, to this city. Miss Sheridan is the authoress of Mr. Mansfield's new play, Ten Thousand a Year, and Mr. Mansfield is much distressed by her illness.

HARRY W. COLEMAN has engaged for the production of The Mauprats on Feb. 25, at Wilkesbarre, Pa., Nannie Palmer, Claire Childs, Henry Bagg, James K. Smith, J. W. Benson, Frederick L. Porret, and J. F. Watson.

A. J. SHERNER telegraphed last night from Boston: "Nellie McHenry opened the new Bowdoin Square Theatre to-night. Standing room was at a premium. The sale for the week is very large."

## SALVINI'S PHILADELPHIA HIT.

The Walnut Street Theatre was packed to-night to witness the first appearance there as a star of handsome young Alexander Salvini. His engagement at this historic theatre in Don Carlos de Bazan, The Three Guardsmen and other romantic plays in which Wallace, Booth, Davenport, and Fechter have preceded him was of a particularly interesting nature to Philadelphians, who were delighted with the young actor's impersonation of the Spanish roystering. His success was most pronounced.

Manager Wilkinson has just signed a contract with Eugene Tompkins, manager of the Boston Theatre, Boston, for an extended engagement later, when Salvini will present an elaborate production of the standard romantic dramas, and Albert and Burridge, of the Auditorium Theatre and Grand Opera House, Chicago, are now at work on the production. Salvini's engagement at the Walnut promises to be one of the most successful of the year. FRANK HOWE.



## FINE PROGRESS FOR THE FAIR.

The women of the profession have asserted themselves, and they have proven that they can do something more than talk. They can put their shoulder to the wheel and set the whole cycle of the theatrical firmament revolving.

They have had meetings, and they have worked for an object on a system. They are united in their purpose to make the great Fair at Madison Square Garden in May a marvelous and memorable success.

There was a meeting on Tuesday morning of last week at the apartments of Mrs. A. M. Palmer in the Gramercy. The first business was to appoint officers, and they were chosen as follows: Mrs. A. M. Palmer, president; Mrs. E. E. Kidder, first vice-president; Mrs. A. C. Van Brunt, second vice-president; Georgia Cayvan, corresponding secretary; Emma Frohman, assistant corresponding secretary; Alice Fischer, recording secretary.

At the second meeting were appointed the various committees to visit wholesale and retail business houses and other concerns to solicit donations. More of these committees will be formed later. There are several ladies on each committee. The chairmen are as follows:

Dry goods, Mrs. Agnes Booth Schoeffel; perfumery, Mrs. C. A. Doernum; pianos and musical instruments, Mrs. Rudolph Aronson; mirrors, Mrs. Kendal; candy, Mrs. E. E. Kidder; lamps, Mrs. Frank Mayo; china and glassware, Mrs. G. M. Smith; furniture, Sydney Armstrong; bric-a-brac, Mada Cragen; ladies' furnishing goods, Mrs. J. Mortimer Brown; Japanese goods, Mrs. J. Steibel; steamship and railroad companies, Mrs. Julia Linthicum; jewelers, silversmiths, and clocks, Alice Fischer; fine arts, May Robson; trunks and leather goods, Mrs. Edward Harrigan; men's furnishing goods, Rose Eytinger; clothing and woolsens, Mrs. John Chamberlain; boots, shoes, and caps, Mrs. McKee Rankin; gloves, Martha Beckel; press and newspapers, Mrs. Sydney Rosenfeld; infants' outfits, Mrs. John D. Townsend; public officials, Mrs. Thomas F. Gilroy; lithographers, Dora Goldthwaite; toys, Mrs. E. J. Phillips; coffee, teas, and spices, Mrs. James A. Hearne; wines and liquors, Mrs. Jacob Hess; cigars and tobaccos, Emily Rigel.

Mrs. E. L. Fernandez was then appointed to head a committee on traveling combination companies and stage children. She will write to all companies, asking the members to make things for the Fair, and to send them to her, marked with the name of the maker.

Mrs. W. J. Swan was appointed to solicit money from fire and life insurance companies. Mrs. Edwin C. Knowles was appointed to look after Brooklyn, and Mrs. Etie Henderson will do the same for Jersey City.

Delegates will be sent to several cities to stir up interest in the Fair, and to obtain donations for that purpose. Sydney Armstrong will go to Philadelphia, Mrs. H. M. Kidder to Chicago, Mrs. John Chamberlain to Washington and Baltimore, and Emily Rigel and Mrs. E. E. Kidder to Boston.

The next meeting was also held at Mrs. Palmer's apartments. It was on Friday, and it began at 11 A. M.

Mrs. George H. Smith moved that a souvenir be designed. The motion was carried, and it was further decided that May Robson should make the design.

Laura Sedgwick Collins volunteered to compose a piece of music to be dedicated to the Fair and sold in its interest. Her offer was accepted.

Georgia Cayvan then made a motion that was carried unanimously. It was that "No one but those authorized in session shall be allowed to act for the Fair in any way whatsoever." The aim of this resolution is to checkmate impostors.

The wise suggestion was next made that any one that desires out-of-town friends to solicit for the Fair, must apply to the committees for books and authority.

Mrs. Agnes Booth Schoeffel read a letter from Doctor Houghton, of the Little Church Around the Corner, offering the services of the ladies of the church, and also of the girls of St. Michael's Home, to do all in their power for the Fair. At this there was a round of applause. The proposal was accepted with thanks.

Mrs. E. L. Fernandez announced that she had received from the Rev. T. De Witt Talmage a cheque of \$100 for the Fair. The divine also sent his hearty wishes for complete success.

Mrs. E. E. Kidder then rose and remarked that she would hand to the president another cheque of the same size she had obtained for the Fair from Joseph Murphy.

Agnes Ethel wrote this charming letter: "Please find enclosed a cheque in aid of the Actors' Fund. I need not add that I wish the Actors' Fund Fair full success. If my ability to give were as large as my desire to give, I would meet all the needs of the charity you are working for. But even if I could do so I feel sure that I should deprive many men and women of pleasure, who only lack the opportunity to show their appreciation of that profession that above all others responds most cheerfully at all times to every call made in the name of charity." Agnes Ethel's cheque was for \$500.

Mr. and Mrs. Charles Gerlach wrote to testify their eagerness to aid the Fair.

A consultation board was then elected. Its members are Mrs. John Drew, Mrs. Egbert Guernsey, Mrs. Henry Herrmann, Mrs. Theodore Moss, Mrs. F. B. Thurber, Mrs. D. P. Bowers, Mrs. W. J. Florence, Mrs. Clark Fisher Maeder, and Mrs. Agnes Ethel Roderbush.

The next meeting will be held on Wednesday at Mrs. Palmer's at 11 A. M.

There was a meeting of the Fair Committee on Saturday night at the Players' Club to consult with Stanford White, the architect. Mr. White will prepare plans for the interior of the Garden, the arrangements of the booths, etc. They will be submitted in a week. A. M. Palmer, Frank W. Sanger,

Charles W. Thomas, Daniel Frohman and A. R. De Foece were present.

We have received from Mrs. Fernandez, chairman of the committee on procuring donations from touring actors, the following circular letter, to which we gladly give space.

My duty for this fair is to get from every lady member of our profession some article that she has made herself. I want every one in the profession to be represented there, and to feel that no matter how humble her offering it is welcome; if she can only knit wash-rags—send them along. Every article is to have the name of the maker attached, and they are all to be put in one booth and sold by the children of the stage. Now, I want every one to feel that it is *their* Fair and they must work for it. And I do not want to exclude the men—we have many actors who paint and work in brass and wood and other things, so ask them to send along their things to me at 25 West Thirtieth Street, or to Aunt Louisa Eldridge, who has promised to assist me, at 145 East Fourteenth Street.

If professionals who are necessarily absent from the city and unable to take a direct personal share in the preliminary work of the Fair will give ear to Mrs. Fernandez' appeal they will be lending just such help as will show that they are interested in the grand work. Every one can send something; every one's donation will be placed on sale, and the public will be invited to inspect and to buy by the little ones who, at the time the Fair is held, will perhaps have had their innocent calling legalized by the Legislature and Governor of this State.

The Mirror heartily second Mrs. Fernandez' appeal, and hopes that all its fair readers in the profession will respond to it.

## BUNNELL'S BRIDGEPORT BOON.

A year ago G. B. Bunnell, manager of the Hyperion Theatre and of the Grand Opera House, New Haven, leased Hawes Opera House, at Bridgeport, Conn. He changed the name to Bunnell's Theatre. He made many alterations and vast improvements.

Mr. Bunnell informs The Mirror that within this short time, he has placed his Bridgeport house on the list of the most profitable theatres in New England. He has given his personal attention to its management. Being a liberal advertiser, he has erased Bridgeport from the black list of poor show towns.

Mr. Bunnell's policy is to provide Bridgeporters with the best kind of attractions. He assures first-class companies that they will have profitable business at Bunnell's Bridgeport Theatre, and that they will be anxious to get return dates.

On Tuesday, March 1, will be Mr. Bunnell's anniversary as a Bridgeport manager. The event will be fittingly celebrated.

## GRAND OPERA HOUSE, BOSTON.

The Grand Opera House is the largest theatre in Boston, and has the largest stage of any house in that city, with one exception. F. F. Proctor is the manager.

The theatre has always paid well, and the growth of business towards the South has made the locality of the Grand Opera House a centre of trade, as well as being the geographical centre of the city. The house is one of the most accessible, as all leading car lines pass in the immediate neighborhood. It is a thoroughly fire-proof structure, and the interior is finished in marble.

The demand for the best of attractions has necessitated the introduction of all improvements, and next season the house will be equal in its appointments to any first-class theatre. The bookings will be made from the Twenty-third Street Theatre, New York.

## STOCK COMPANY AT PROCTOR'S.

There has been quite a stir in the leading men market this season. Some that have been stars have become mere "features," as in the case of Dixey. Some that have been members of stock companies have had the itch for starrng—as in the case of John Drew, Henry Miller, and Robert Hilliard. Maurice Barrymore is about the only one that is content to remain in a haven.

Now we hear that Henry Miller has abandoned his starring tour in Rosedale.

Now we hear that Robert Hilliard has abandoned his starring tour, which was to have begun at the Bijou Theatre next month.

And now—hold your breath—we hear that Robert Mantell is to retire from his roving, as a star, over the land to become the leading man of Proctor's Theatre next season.

Messrs. Proctor and Turner have decided definitely to put before the public of this city a stock company at their Twenty-third Street Theatre. The halcyon days seem to be coming back again. Next season there will be seven stock companies in this city: Palmer's, the Lyceum, Daly's, Harrigan's, the Casino, the Columbia, Proctor's; and there is the theatre that Mansfield intends to have.

Contracts between Proctor and Turner and Mantell have been drawn up, and only a few contracts that Mantell has made for next season with out-of-town managers will have to be canceled, before signatures are attached. Mr. Mantell has several plays and Proctor and Turner have several new plays that they want to present. If, however, the first play to be produced by the stock proves a substantial success, it will be kept on for a time.

Mantell will receive a very large salary, otherwise he would not discontinue his career as a star. Augustus Pitou has endeavored to secure him to be the leading man of the Pitou stock company, but the actor has declined to accept the proposal, although the two are best of friends.

Nelson Wheatcroft, by the way, will not be the leading man of the Pitou company next season. It has been variously rumored that he has signed with Charles Frohman and with Daniel Frohman.

To a Mirror reporter Charles Frohman said that, as far as he was concerned, the rumor was not true, and to the same reporter Daniel Frohman remarked on Saturday that the report that Wheatcroft was to return to the fold of the Lyceum was news to him.

To return to Proctor's. The nucleus of the

company that is to act The English Rose will be the stock company. The leading lady has not been engaged. Julia Arthur has had the offer of the position at Proctor's, but she has concluded to remain at Palmer's. John Glen-dinning, the English actor, will probably be the leading heavy of the Proctor stock.

## HOW IT STANDS TO-DAY.

Assemblyman Sulzer's attack on the Stein bill to amend the law against children on the stage, made at the hearing given to both sides by the Committee on Codes, at Albany, a week ago last Wednesday, was unexpected and vigorous. It showed that the Committee was divided on the subject of reporting the amendment.

After the hearing Mr. Stein returned to this city, and assured the managers' legislative committee that the amendment would certainly become a law, and that he would push their interests.

The managers' committee were jubilant, and remained in that happy condition until last Monday, when, as related by The Mirror last week, their joyful spirits were dashed by a dark rumor that complications had set in. The startling announcement was circulated that influential members of Mr. Gerry's Society had touched Richard Croker's elbow, and that any Tammany assemblyman (Mr. Stein is a Tammany assemblyman) that advocated the bill would be promptly "called down."

Realizing the new danger that threatened the cause, A. H. Ford, the journalist, who has closely followed the progress of this movement from the start, called on Mr. Gerry to see whether a compromise could not be brought about between the Society and the managers.

"The bill can never pass as it stands now," said Mr. Gerry.

"Would you be willing to take the matter up again with the managers?" asked Mr. Ford.

"I am no longer authorized to do so," answered the Commodore, "now that out-of-town managers and commission agents have come into the movement. When I met Mr. Fiske, he represented the reputable city managers only. Just as we had reached a point where a mutually satisfactory compromise promised to be effected, these outsiders captured the managers' meeting, and took things into their own hands. I do not think the Society will consent to negotiate with these men."

"If the managers of the reputable theatres of New York city send representatives to confer with you will you take the matter up again?" asked Mr. Ford.

"I cannot say" was all that Mr. Gerry would commit himself to.

Mr. Ford then called on Mr. Sanger, who called a meeting of his committee, when the precise situation of affairs was placed before them. Realizing that the reputable managers had been placed in a false light by the interlopers from the Rialto, and that hope lay only in arbitrating the question, the members of the committee decided to act as representatives of reputable city managers only, and in that light to send an ambassador to Mr. Croker to explain matters, and to ask for his influence. At the same time Mr. Sanger wrote to Mr. Gerry asking for an interview. Mr. Gerry received him one hour before the meeting of the Board of Directors of his Society.

Mr. Sanger called with authority from the committee to compromise on the following basis. To add to the amendment a clause providing for a commission to decide when and where it is injurious to the health and morals of children to sing or dance, with power to stop them at any time that in their discretion they see fit. The commission to be composed of the President of the S. P. C. C., the president of the Actors' Fund, and the president of the Board of Health. Or, if this was not satisfactory to Mr. Gerry, to propose a commission composed of men appointed by these officers, and to pay them a salary out of the license money collected from the theatres, also to add a provision to the amendment giving authority to any agent of the S. P. C. C. to go behind the scenes of any theatre at any time.

Mr. Gerry seemed favorably impressed, and declared that his only objection was based on the difficulty in deciding which were and which were not reputable theatres. Mr. Sanger suggested that the Commission when appointed should draw up certain rules, have them printed on permits to be given to the children, and if any child disobeyed one of these rules, to suspend it or forbid it to appear on the stage again.

Mr. Gerry said he would think over the matter, and declared that he wished to act in concert with the reputable managers of New York. He said that he would have an amendment drawn which would be satisfactory to the Society and present it to Mr. Sanger for his approval by Saturday morning.

This Mr. Gerry failed to do, and it is probable now that the managers will act without further conference with Mr. Gerry or his Society, as the merits of both sides of the question have been placed before Mr. Croker and no further obstruction will be encountered.

Saturday afternoon Mr. Stein entered Mr. Croker's private office, and more than an hour elapsed before he emerged. Mr. Stein declined to talk, merely saying that his pride centred on his bill, as he thought it a just amendment, and that had it been necessary he would have sacrificed his political future in his efforts to have it made a law.

It is pretty well understood, however, that after the S. P. C. C. approached Mr. Croker, he sent word to Mr. Stein that the amendment as introduced would work incalculable harm to the children and that the sentiment of the better class of citizens seemed to be against it.

After Mr. Croker had talked with the representative of the managers, he again sent for Mr. Stein and intimated that a bill providing for a commission composed of the Mayor, the president of the S. P. C. C. and

the president of the Actors' Fund, to decide what was injurious to the health or morals of a child, would meet with his approval and could not be opposed by any fair-minded man. Consequently Judge Dittenhoefer and Mr. Stein are now in conference to draw up such a clause, which they will do in time to bring it before the Committee on Codes tomorrow (Wednesday) afternoon.

This basis of agreement is almost in exact accordance with the amendment proposed by The Mirror in its editorial on Jan. 23 last. We then said: "That commission might properly be composed of three members: viz., the president of the Actors' Fund of America, the president of the Society for the Prevention of Cruelty to Children, and a prominent physician, to be appointed by the Mayor of New York."

It is not strange that every suggestion made and advocated by The Mirror has been finally adopted. The person who attended the managers' meeting at Mr. Palmer's office uninvited, and made the audible remark, "Oh, Gerry be d-d!" as well as his ill-advised colleagues, whom the reputable managers at last found too great an incubus to carry, and were compelled to drop to save themselves, now realize that a question involving the lives and morals of hundreds of little ones cannot be determined regardless of the real object in view.

Mr. Gerry was prepared to meet the managers half way—until he was repudiated. His reason for not submitting his amendment to Mr. Sanger is, probably, that which one of his agents gave after the board meeting last Tuesday. Mr. D. O. Mills and other influential members of the board suggested to Mr. Gerry that his position must now be one of "masterly inactivity," and in this they would uphold him. And, as the board did not authorize their president to renew negotiations, he has refrained from doing so.

It now rests with Mr. Stein and the reputable managers, and if they are not interfered with by mischief-makers who abound in certain walks of the profession, the bill will become a law and the theatres of New York will have gained a victory for which they have waited ten years.

## THE HOLLY TREE INN.

Special Dispatch to The Mirror.

ROCK, Feb. 19.—A tremendous large and fine witnessed the first performance in America of The Holly Tree Inn at the Boston Museum this evening. The piece is a thoroughly charming dramatization of the Dickens sketch, and will prove to be a strong attraction.

The parts were delightfully played, particularly those of the two lads whose engagement furnishes the theme of the sketch. Walter Edinger and Viola McNeil made great hits by their natural acting, and at the conclusion of the sketch they received a double curtain call.

In connection with the sketch was given a four-act dramatization of "Dombey and Son," made by Edward E. Rose. In it Marie Berres made a most emphatic hit.

JAY B. HAYES.

## MATTERS OF FACT.

B. C. Apfel, manager of the Opera House at Manchester, Conn., desires first-class comedy companies for a few open dates at his house, this season.

Charles T. Vincent, author of Dolly Varden, in which Patti Rosa has been successful, and of Sport McAllister, in which Bobby Gaylor appears, has several new plays that he is desirous to dispose of to responsible parties.

The Lyceum Theatre at Duluth, Minn., is a new, fire-proof building, having been completed in 1910. The scenery and appointments are magnificent, and the stage is adapted to admit of the largest scenery being presented. The house has a seating capacity of 1,000, and is a good stand for companies playing St. Paul and Minneapolis. W. A. Seely, the manager, wishes to hear from a first-class opera company for the Summer, to play at popular prices.

The Golden Nugget combination, now playing through the Northwest territory, is meeting with great success. The company numbers twenty-two people, under the management of Bruns and Nina, and the printing is of the most striking order.

Manager James J. Butler, of the Standard Theatre, St. Louis, announces that in the future first-class melodramatic, spectacular, and farce comedy companies may obtain time at his theatre, which until now has played vaudeville and burlesque companies only. During the Summer the interior will be entirely redecorated and refurnished, and the house will then be one of the most beautiful in the West. Bookings can be arranged now.

Carrie Lewis is credited with scoring an unqualified success at Columbus, Ohio. Howard Wall, the manager, states that his star is becoming one of the strongest popular-price attractions on the road.

Lafayette W. Seavey, who is responsible for the excellent scenery used in several of this season's successful plays, has in hand the mounting of several new productions.

Nichols Opera House, at New Canaan, Conn., is a new house, with a seating capacity of 500. Only one attraction in two weeks will be played. G. D. Nichols is the manager.

Jo. Dillon, who has been engaged as agent for Bulls and Bears next season, is at liberty for the rest of the present season.

A good actor is wanted for leading heavies with the Lillian Kennedy company. Address as per route.

A. N. Miller, manager of Academy of Music, Tuscaloosa, Ala., is now booking attractions for next season. A first-class attraction is wanted for April 19, the date of meeting of Grand Lodge, K. of P.

DYING AND CLEANING.—Costumes cleaned and renovated. Special rates to the profession. Orders by express promptly attended. Goods forwarded. Discount on company work. Lord's Dyeing and Cleaning Office, 23 E. 19th St., bet. Broadway and 9th Ave. \*







## THE USHER.



In the *Herald*, on the Sunday following the production of *The Broken Seal* at Palmer's, there appeared a letter from Cardinal Gibbons wherein, answering a question that had been put to him by that newspaper, he stated that he had never heard of any instance in ecclesiastical history where the seal of the confessional was ever violated.

The cardinal's letter has a double interest, for when I read between the lines I perceive that it possesses more than a religious significance. It seems to show a reason for the treatment of *The Broken Seal* in the *Herald's* dramatic columns. Let me explain.

*The Broken Seal* was produced on Wednesday, Feb. 3. On Thursday, Feb. 4, the *Herald* published a criticism denouncing Mr. Grundy's adaptation, particularly on the ground of its alleged offence against the Catholic church. The letter from Cardinal Gibbons, printed three days later, was dated at Baltimore, January 29.

Does not this go to show that the *Herald* writer had familiarized himself with the plot of *The Broken Seal* beforehand; that he had procured from Cardinal Gibbons a written denial of the truth of the situation which forms the most striking feature of the play, that he attended the *premiere* with the full knowledge of what that letter contained and with his mind made up in advance as to how he would view that situation, and that he then wrote such a criticism of the play as accorded with his previously formed convictions?

It may be, of course, that the *Herald's* attitude on this subject was dictated by motives of policy, for it is well-known that the *Herald* loses no opportunity to strengthen its popularity among Catholic readers. Or it may be that the critic's personal leanings led him away from the paths of unbiased criticism into the byways of religious contention. Whichever, or whatever, were the *Herald's* reasons, or the reasons of the *Herald's* reviewer, I humbly submit that a dramatic critic can have no justification in mixing his creed with his criticism.

The sacrifice made by the Abbé Dubois is, of course, an interesting question proper theme for discussion in the appropriate place.

The *Herald* cannot conceive of any ethical or dramatic reason for a priest "who, after serving God for thirty years or more with zeal, at last goes wrong, puts his own judgment above creeds and oaths, and betrays a solemn secret he has learned in the confessional."

Let the reader judge for himself whether the Abbé Dubois "goes wrong."

A judge who committed murder confessed his crime to the Abbé before dying. An innocent man was tried for the murder before this same villainous judge, who charged the jury so that they brought in a verdict of guilty, and who sentenced the man to the gallows for life.

This secret has troubled the Abbé for nearly a score of years, when one day the convict, escaped from prison and hunted by the police, stands before him, begging sanctuary. The priest gives it to him. In the silent watches of the night the voice of conscience cries to the Abbé to cleanse this innocent man of blood. The struggle is won by conscience. He resigns his priestly office, breaks the seal of the confessional, and proclaims the truth.

That is what the *Herald* calls "going wrong"; that is what Cardinal Gibbons declares to be unprecedented in the annals of the church.

Looked at from the high standpoint of humanity, would it have been nobler for the priest to have remained the priest and committed the crime of silence which would send the suppliant innocent back to the horrors of his prison; or did he in speaking the truth attain to a diviner height than would be his had he rendered slavish obedience to the letter of his priestly vow?

When the shackles of an oath compel man or priest to lose compassion and thwart justice they are sinful and iniquitous, even if they belong to the machinery of a church, and that church the oldest and the most powerful in Christendom. No oath is morally binding whose performance brings unmerited evil and suffering to any other than the oath-giver. That is a fact which modern civilization has hammered into the thick skull of obstinate, superstitious man, and recognition of that fact by the Abbé Dubois proves him to be a superior type of man.

If no priest was ever known to break the seal of the confessional—as Cardinal Gibbons says, but as I do not believe—then the Abbé Dubois is entitled to a hearty welcome as a new sort of priest whose existence in real life would reflect decided credit upon the church of St. Peter.

If Cardinal Gibbons were asked if there were cases on record of priests having broken the vow of celibacy he would be obliged to

answer yes—that there were many such cases.

If Cardinal Gibbons were asked whether the form of a solemn oath had anything to do with the responsibility of its fulfillment, would he answer in the affirmative? Would he say that it was more of a sin for a priest to break the seal of the confessional—in the interests of human justice—than for him to violate the vow of chastity simply to gratify his animal passions?

If an oath ought to be binding in one case it ought to be equally binding in another. And yet the priest's oath of secrecy seems to be regarded by Cardinal Gibbons as having a significance so solemn that no priest was known to violate it for any purpose whatever, although it is a fact that the oath of celibacy has been broken with comparative frequency.

Evidently it is the nature of the oath, and not the oath itself, that gives it weight in ecclesiastical circles, and that, it appears to me, is another argument in favor of the Abbé Dubois.

I have the highest respect for the sincerity and earnestness of the *Herald's* dramatic opinions, and that is one reason why I consider its treatment of *The Broken Seal* a subject for criticism. But what ground would my esteemed contemporary take if the plot of Grundy's play were changed to something like this:

Suppose that the guilty judge had sentenced Jean Torquemada to be guillotined, and then, dying, had confessed his infamy to the Abbé. Suppose the eve of the execution had come, and the Abbé knew that a word from his lips—a word that would harm no living person—would save Jean's life.

In that case, would the *Herald* say that the priest's promise should outweigh his manhood, his sense of right and of justice? In that case, would Cardinal Gibbons hold that the Abbé must keep his vow, protect the memory of the real murderer, send an innocent being into eternity, and brand his own soul with the stamp of a hideous, irreparable wrong?

There seems to me to be but one side to this question, but perhaps I see it only in one light. It would be interesting to learn the opinions of various persons concerning it.

Judging from the applause that greets the Abbé every night at Palmer's when he makes his choice, the theatregoing public are on my side, however.

The women of the Executive Committee of the Actors' Fund Fair wish to enlist the interest of every woman in the profession in their work. They have communicated with every actress whose name they remembered and whose whereabouts they knew, but they are fully conscious of the fact that through no fault of their own many have been overlooked inadvertently.

"If we only had a directory of the profession," said the committee's enthusiastic secretary, Georgia Cayvan, a couple of days ago, "it would be a simple matter to send an appeal to every one. As it is, we are racking our memories to recall names, yet we are aware that we have forgotten numbers that are traveling in distant places. We want everybody's help, and we want everybody to know that we have plenty of work for all that volunteer, whether residing here, or on their travels."

Actresses that have not already been in communication with the executive committee of the affair should at once address Miss Cayvan, the secretary, in care of the Lyceum Theatre.

One of the charming features of the deliberations of the women's executive committee is the perfect harmony that has marked them up to the present point.

The meetings have been largely attended both by the actresses and the non-professional members, and so much in accord have been these busy and benevolent women that the chairman has never found it necessary to ask for the nays on any question she has put to vote.

Last Friday's meeting was enthusiastic and protracted, and a good deal of important preliminary work was accomplished. The heads of the sub-committees will meet tomorrow, when the practical work of starting the subscriptions that are to be obtained from our leading business houses will be mapped out.

Each committee is to be assigned a field of its own, and the canvass will be so systematized that subscriptions will be solicited but once, thereby assuring the persons visited against the annoyance of repeated demands which have characterized many of the big fairs held in this city.

"Jim" Currie, the desperado who murdered poor Ben Porter at Marshall, Texas, has been released from the penitentiary in New Mexico after serving a sentence for another assassination. If Currie only stays in that neighborhood and kills men enough it is possible that he may spend in prison the greater part of the life remaining to him.

That unique and useful little publication *Printer's Ink* has been denied by the post office department the right of transmission through the mails at pound rates, although it is in every sense of the word a newspaper, having a large circulation among advertisers and enjoying a large business patronage.

The authorities claim that it is not a bona fide newspaper; that it is merely an advertising medium for Mr. Rowell's agency.

In spite of overwhelming evidence to the contrary, submitted to the representative of the Postmaster-General at Washington, the despotic ruling has not been reversed and copies of *Printer's Ink* can be sent in the mails only when stamped. The loss to the publisher is considerable, in consequence.

The rules and regulations, and the service of the second-class matter branch of our postal institution demands a thorough overhauling. I have never received so many

complaints from *Mirror* subscribers as during the administration of Mr. John Wamaker. In ninety-nine cases out of one hundred these complaints, when investigated, show that the blame rests solely with the post-office people.

When a subscriber's complaint is sent to the postmaster in this city it is started out on a series of travels that last longer than it would take a man to make a trip around the world. It is passed from one official to another, accumulating yards of red tape as it goes, and when it is returned you usually find the endorsement "the paper is now reaching the subscriber regularly," and there's an end to the matter. Nobody is any the wiser for what has been done.

Another thing. Although the postmaster at this point tells you that from three to four hours is all the time that is necessary to deliver papers mailed at the main post office to any point in New York, Brooklyn, or Jersey City, as a matter of fact from eight to twenty-two hours are actually consumed in making such deliveries.

The *Mirror* is always mailed in bulk on Tuesday morning at the main post-office at a stated hour. On rare occasions subscribers receive their papers by the last delivery on Tuesday evening, but as a rule they do not reach their destination until nine o'clock Wednesday morning. In Brooklyn the papers are never delivered until Wednesday forenoon, and in Jersey City they are seldom placed in the hands of subscribers until late in the afternoon of Wednesday.

What sort of postal efficiency do you call that?

## GOSSIP OF THE TOWN.

ELAINE ELLISON is in her twenty-second year. She was born in Chicago. She made her debut in 1887 in *The Honeymoon*, at an Elks' benefit, in St. Louis. Emboldened by her favorable reception, Miss Ellison tried a starring tour through Kentucky, with the natural result of pecuniary failure. Then Miss Ellison sensibly set to work to make her way in the profession by legitimate work. She made a success as Chorus in *The Seven Ages* three seasons ago. She is now on Charles Frohman's salary list, and is proving extremely valuable in cases of emergency. She has jumped about the country, filling vacancies caused by illness in Mr. Frohman's various companies, and has made a reputation for quick study second to none in the profession.

The Arthur C. Sullivan company, playing *Uncle Rube*, reported collapsed by the Watkins, N. Y., *Express*, is all right. It appeared in Elmira on last Thursday night to a large house.

Our correspondent at Des Moines, Ia., telegraphed last Wednesday: "At half-past eleven last night the Capital City Opera House was burned to the ground. Loss, \$40,000; insurance, \$22,000. The Augusta Orchestral Concert company had just given an entertainment to a large audience. The company lost their entire wardrobe."

It is now announced that Justin Huntly McCarthy's new comedy may be given before the close of the season at Daly's. Before long Bronson Howard's comedy, *Wives*, that was written for and acted by Augustin Daly's company twelve years ago, will be performed a few times. The piece is a combination of two of Moliere's comedies. Lord Tennyson's pastoral comedy is in rehearsal, and will follow *Love in Tandem*.

SOLO J. KINSBERGER, the musical director of *The Little Tycoon* company, has published a song for soprano, entitled "I Can Not." The music is by himself, and the words are by R. E. Graham.

STIMULATED by the announcement of the forthcoming production of *Emma V. Sheridan's* dramatization of "Ten Thousand a Year" by Richard Mansfield, T. B. Peterson and Brothers, the Philadelphia publishers, are preparing to publish a new edition of S. C. Warren's popular novel.

AUGUSTIN DALY has discharged the old man who guarded the back door of his theatre for many years. Cerebus partook too freely of the cup that cheers.

MRS. WILLIAM MEANS, the mother of Pearl Means, who is playing in *All the Comforts of Home*, heard that the New York Day by Day company was in pecuniary difficulties at Nema, O., and she promptly telegraphed to the manager that she would be glad to assist the stranded actors. It happened that the report that reached Mrs. Means was false, but the manager and company appreciated Mrs. Means' singular generosity to utter strangers, and they sent her word that they were profoundly grateful for her proffered help although they did not need it.

MRS. VAN NORTON, who was burned to death in the Hotel Royal fire, was Jeff. D. Bernstein's eldest sister and the sister-in-law of A. B. De France.

A new theatre, called the Park Opera House, will be opened at Grand Junction, Col., in April. The town is at the intersection of five railroads, and it is a prosperous little place. The house will be managed by Edwin Haskell.

JOSE WILLIAMS does not accompany La Cigale on the road, but remains to conduct the orchestra at the Garden.

H. A. ROYKOV, Frank W. Sanger, E. J. Henley, James T. Powers, and Rudolph Aronson were among the theatrical folk that attended the French ball at the Metropolitan on Tuesday night.

The Mutual Benefit Association of the employees of Wescher and Abraham, the Brooklyn dry goods firm, will give a concert on Friday evening, March 4, at the Academy of Music, in that city.

THE *MIRROR* acknowledges invitations to the Stillwater, Minn., Elks' ball and banquet on Feb. 24, and to the reception and ball of the Salem, Mass., Cadets on Washington's Birthday. We shall be present by proxy at both events in the persons of our local representatives.

At Knoxville, recently, *La Tosca* was presented by Madame Bernhardt. The play has five acts and a tableau, the latter forming the scene in which Tosca dies. At the end of the fifth act, however, the Knoxvilleans arose and left the house in a body, seemingly under the impression that the play had ended. The actors enjoyed a hearty laugh at this new departure.

LETTIE FREDRICK HUCK is playing the leading soubrette part, Daisy, with *The Train-Wreckers* company, and is successful in it, according to reports.

The latest addition to the mighty army of farce-comedy is *Tangled Up*, which has just finished a successful engagement in Detroit. Will S. Rising, of Little Tycoon fame, and Louis De Lange are the principals, and they are assisted by Lottie Mortimer, who does a sensational dance; Alexander Clark, Bingley Fales, Gilbert Gregory, and Agnes Stone. The piece is preceded by Celler's one-act operetta, *Charity Begins at Home*.

The Western press has approved of A Turkish Bath.

MARIE HEATH, the bright little actress with the Turkish Bath company, has made a success out West.

BEATRICE STRATFORD, an actress not unknown here, who started with success in England, has returned to New York, and is rehearsing Colonel Milhien's new drama, *A Desperate Love*, in which she will go on the road, under the management of W. R. Bernard, beginning next Thursday. Elaborate preparations are being made, and Colonel Milhien is directing the rehearsals. Miss Stratford is an American girl, who made her first success at the Walnut Street Theatre, Philadelphia, as Juliet.

ROBERT HILLARD had a brief rehearsal with Sadie Martinot's company. Hillard and Martinot both knew the best way, and their best ways are different. That's why Robert threw up his part.

VINCENT STERNROD is on the bright blue sea, bound for England. Mr. Sternrod has sent to THE *MIRROR* the bill of particulars put in by Richard Mansfield in the Supreme Court, in answer to Sternrod's suit for salary due. Mansfield claims that he lost a lot of money because of Sternrod's withdrawal from the cast of *Nero* just previous to its first night.

"NAVAL experts pronounce the monster man-of-war scenes in *The Ensign* to be the most accurate nautical representations ever shown on any stage."—*The Press Agent*.

BESSIE TAYLOR has joined the Holland stock company, at the Girard Avenue Theatre, Philadelphia, for a limited season.

LA GRIFFE is the cause of Oliver Wren's close of season. He will rest until Easter Monday.

OLE OLSON opened to a large audience at the Grand Opera House, last week, and made a hit.

THE Western press speaks in warm praise of Minna Gale's personations of Juliet and Rosalind. Of the latter the *Los Angeles World* says: "Her Rosalind, while it will not compare as a finished performance with that of Modjeska, was yet a distinct success; the sprightliness, tenderness, and delicacy of the character were depicted with sensibility, grace, and feeling. It is in the exhibition of the light changes of emotion that Miss Gale excels, and she was equally good in her short, defiant speech to the Duke in the first act."

WILSON BARKETT's performance of Dan Mylrea in *Ben-My-Chree* has awakened the enthusiasm of Glasgow critics. The *North British Mail* says: "How Mr. Barket's acting was received was sufficiently evidenced by the effect it had on the house. The interest taken in the various scenes and the sympathy he evoked was shown in a stillness which was almost oppressive, but which culminated at the end of each act in a burst of enthusiastic plaudits and a double recall."

On April 15, a new Irish farce-comedy, called *The Voodoo*, will be launched upon the theatrical sea. Its author is F. S. Gibbs, and Frank W. Sanger and Gus Bothner are the proprietors. The play hinges upon the possession of a charm which, if attached to a lottery ticket, is supposed to enable the possessor to draw a capital prize. The comedy is said to have a number of laughable situations and incidents, and to possess more plot than the average farce-comedy boasts of.

WALTER T. FORD, Kirtland Calhoun, J. P. MacSweeney, Richard Linsey, R. H. Brock, Julia Calhoun, Violet Carleton, and Frankie Frances have been engaged for *The Ship Aboy* company, that opens at Troy, Feb. 25.

ROBERT MANTELL will appear at a theatre in this city the greater part of next season. He will be supported by his own company, and will present several new plays.

NELSON WHITACROFT will not be leading man of the Piton stock company next season. The position has been offered to Robert Mantell, and refused. Marjorie Barrymore was seen to enter Mr. Piton's office, last week, and rumor imagined that he might be the man. Mr. Piton, however, denies it. "Barrymore only came to read me a play," he said.

## THE BLACK HILLS THEATRICAL CIRCUIT.

Mr. E. L. Webster, the popular Manager of the Peavey Grand Opera House and Academy of Music, Sioux City, Iowa, has bought Mr. J. E. Baker's interest in the Black Hills Circuit and has extended it to Fremont, Colo., and to Sioux City over the Elkhorn R.R. The circuit now includes over thirty of the best theatres on these two great Railroads. The new arrangement will prove a profitable trip for theatrical managers. The average jumps less than forty miles. Mr. Webster is one of the Western "crusaders," and we predict sure success and an important circuit.



The Farce-Comedy Hit of the Season!

# MARK MURPHY

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The Old Favorites, and Some New Ones. New Songs. New Dances.  
New Costumes. New Scenery.

LOOK OUT FOR US!

FRED H. WHIPPLE, Manager

## REFLECTIONS.

SYDNEY COWELL, who has not been acting for several seasons, will probably resume her stage work in a short time. She is recovering her health.

MRS. FRANCES HODGSON BURNETT lost \$15,000 of her own money, it is rumored, in the London production of The Showman's Daughter.

MANAGER HASSENFORDER, of the Lillian Kennedy company, reports excellent business for She Couldn't Marry Three throughout Kentucky.

LILLIAN KENNEDY rejoined the She Couldn't Marry Three company at Paducah, Ky. She had been absent from the cast on account of illness.

It is said that Marion Manola will leave the Askin-Rorke Opera company in a few weeks.

Mrs. M. K. RANKIN and her daughter, Pixie, have been engaged for Charles Frohman's company.

The costumes worn by Blanche Walsh as Queen Elizabeth are said to be exact reproductions of the queen's gowns.

BERTIE CONWAY has scored a success as Daisy in Kidnapped.

DANGERS OF A GREAT CITY, Doré Davidson and Ramie Austen's new comedy drama, will begin a special tour on Feb. 29.

SAN B. VILLA writes to THE MIRROR: "A prosperous season may be recorded for The World Against Her company."

JEAN VOORHIES is reported to be playing to large houses in Florida towns.

## SHE COULDN'T MARRY THREE.

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N. B. My Summer address I will advertise later in these columns.



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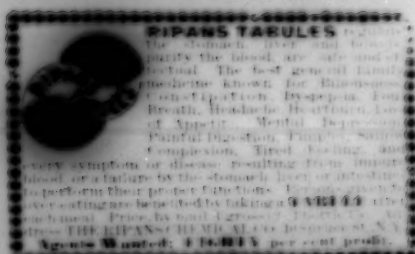
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## MR. DALY'S AXE WILL FALL.



ADA REHAN.

If Mr. Augustin Daly is a man of his word—and we believe that he enjoys a good reputation for truth and veracity among his neighbors—his long-established company will probably be a thing of the past before many weeks have gone by. And if the disorganization of the company becomes a fact, the responsibility will rest with *The Dramatic Mirror*, strange as that may appear.

Very likely this issue of *The Mirror* will cause the customary two weeks' notice to be served by Mr. Daly upon Ada Rehan, whose portrait heads this article.

We can explain this extraordinary contingency in a few words.

Two weeks ago *The Mirror* published a small picture of pretty Isabel Irving, as we then stated, without her knowledge or consent. The day following the appearance of that number, Mr. Daly wrote and posted on the call-board of his theatre a notice, the substance of which was as follows:

"Any member of Mr. Daly's company, male or female, who permits his or her picture to appear in a dramatic journal, or whose portrait even appears thereon, will be summarily discharged."

At it is our intention to publish portraits of all the leading members of Mr. Daly's company from time to time, and as we have no reason to doubt the integrity of Mr. Daly's edict, there is good reason to believe that Daly's Theatre will soon be turned into a combination house, and the new London theatre will be devoted to other purposes than those for which it was originally intended.

Miss Rehan, whose portrait graces our page, is a capable actress who has striven industriously to reach the place in popular favor that she occupies to-day. She has been for several seasons the most conspicuous figure in Mr. Daly's comparatively excellent but undoubtedly over-estimated company.

Now that we have made her features known to the profession, we doubt not that a lucrative engagement will soon offer.

Charles Frohman, the napoleonic, may grasp the opportunity to signify his willingness to engage Miss Rehan as leading lady with John Drew, who will soon be under his shrewd and enterprising management. Moreover, if Mr. Frohman will scan our columns closely during the next few weeks he will stand a good chance to acquire Mr. Daly's entire company, on the instalment plan.

That is, of course, if Mr. Daly is a man of his word, and if he means to hold to the letter of his latest notice to his actors.

Our appreciation of Miss Rehan's abilities has always been high. We hope next week that the card of the charming actress will be found in our advertising columns, where the publisher will be glad to assign it a conspicuous position. The terms for a professional card are \$1 an agate line for thirteen insertions; but a slight reduction might be made if all the members of Mr. Daly's company united in a combination advertisement.

## MRS. DILIGENTI'S MATINEE.

Irma Diligenti's matinee at Palmer's Theatre is set down for Thursday of next week. On this occasion she will make her metropolitan debut in the first act of Marie Stuart and the fifth act of Adrienne Lecouvreur. Minnie Madden Fiske will play the third act of *In Spite of All*, and Madame Basta Tavery, the prima donna, and Signor Guarini, the silver-toned tenor, will sing the dramatic duo from *Aida*, by permission of Signor De Vivo. Among the well-known actors who will appear are Maurice Barrymore, Frank Mordaunt, Henry Bergman, Charles Harris, Edward M. Bell, George Devere, Cyril Scott, and Frederick Peters, by permission of A. M. Palmer; Charles Frohman, Joseph Brooks, and Edward Harrigan. Seats are now on sale, at the box-office.

This matinee takes the form of a complimentary benefit, tendered to Madame Diligenti by Mr. Palmer and several of the warm friends that she has made since she came to reside in this city not long ago. It is also designed to introduce an artiste, of whom much may be expected, to the New York public.

Madame Diligenti is young—she was born in Venice in 1876. Her mother was an American, and her father was a Hollander. From her earliest years the child manifested a love for art and music. Through the training of her mother she became, at the age of ten, an accomplished linguist, speaking French, English, Dutch, German, and Italian with fluency. She studied for the lyric stage under Madame Marchesi in Paris. She was much sought after among the patrician families in Venice, particularly at the houses of Baron and Baroness Taurina de Mattes,

the wealthiest leaders of Venetian society, also at the mansion of Princess aristocrat Beuthen-Hatzfeldt, the European beauty. On a journey that she made in company with her parents, she sang and declaimed before old King William at a matinee given in the Royal Castle. His Majesty was so pleased that he made a present of a bracelet to the little artist. When she lost her parents, some years later, she resolved to devote herself to dramatic art.

She forthwith secured an engagement in a dramatic company directed by Sig. Vincenzo Marazzi-Diligenti, a popular impresario and actor. Within six months the young debutante had married her manager, and under his experienced tuition she became the star of the organization, appearing with success in Marie Antoinette, Mary Stuart, Joan of Arc, Macbeth, Sister Teresa, Love Without Esteem, Tosca, Denise, The Living Statue, La Gioconda, Sappho, An Only Daughter, and fifty other productions.

Madame Diligenti is a blonde, with an expressive and intelligent face. She has visited professionally Constantinople, Greece, and Egypt. She played two successful engagements at the Theatre Royal in Amsterdam and at The Hague, acting in an extensive repertoire in Dutch. The press and public were astonished to hear an Italian actress speak their language with purity.

Madame Diligenti appeared in this country, in Philadelphia, last Autumn, at the Walnut Street Theatre. In spite of the fact that the play selected for the engagement was sombre, and the production inadequate, she made a pronounced artistic success. *The Times* said that she was "an actress of unusual power and great culture"; the *Ledger* said that she possessed "admirable technical resources, keen artistic perception and dramatic force"; the *Inquirer* compared her with Clara Morris—to whom she is vastly superior in point of versatility, for she is equally at home in tragedy, comedy and emotional drama; the *Record* said, "she is an actress to the finger tips—smooth, suave, satisfying."

The metropolitan debut of this lady should be one of the really interesting events of the season.

## AT PROCTOR'S.

The next production at Proctor's Theatre will be *The English Rose*, the comedy-drama by J. R. Sims and Robert Buchanan. It is, in reality, an Irish play. It is said to have plenty of bustle, and, in one respect at least, it has novelty of plot.

As in the case of *The Broken Seal*, at Palmer's, there is in *The English Rose* a priest who is subjected to the strongest temptation to break his vows. In *The English Rose*, however, he does not succumb, even though his own brother is wrongly accused of murder, and the priest himself knows who the culprit is.

There are, at least, three strong male parts, and negotiations are pending with several well-known leading men.

"The cast will be adequate in every way," said Frank Dietz, the press agent of Proctor's, to a *Mirror* reporter. "The scenery will not be very heavy, although there are one or two mechanical devices that will be elaborate."

*The English Rose* ran from August, 1890, to May, 1891, at the Adelphi Theatre, London. The cast included Leonard Boyne, J. D. Beveridge, T. B. Thiberg, Mary Rorke, Clara Jenks, and Olga Brandon.

The transition from paradise to roses seems natural. A transition from comedy drama to farcical comedy will be equally felicitous for the Spring and Summer season at this house. After the run of *The English Rose*, a light comedy will be staged, and Sims and Buchanan's play will be toured.

## THE MILLER OPERA COMPANY.

The Miller Opera company begins its initial tour on March 6, under the able management of Arthur Miller. This season will be devoted to *Ship Ahoj*, which for the past thirty-five weeks has been playing in New England exclusively and has made a record envied by all comic opera organizations.

A new opera will be produced each year, the music of which is to be written by Fred. Miller, Jr., whose work in *Ship Ahoj* rapidly brought him to the front as a writer of melodious and catchy airs.

An entirely new production of *Ship Ahoj* is now being gotten up, and the opera will be produced under more advantageous circumstances than ever before.

## MARQUETTE'S NEW OPERA HOUSE.

The new Opera House at Marquette, Mich., was dedicated on the 6th inst., Edie Eliser in Hazel Kirke being the opening attraction. This company made the jump from Sandusky, Ohio, to Marquette on a guarantee of \$1,250 for three nights, and drew large houses during the engagement. The Hon. Peter White made the dedicatory address.

The new theatre is a combination business block and Opera House, constructed of Portage Entry red stone, presenting a very handsome appearance, and costing nearly \$100,000. Seating capacity, about 1,000. The parquette is furnished with nickel-plated upholstered divans. The seating of the house alone cost \$4,500. The scenery is by Sosman and Lan'is.

W. A. Ross is the lessee and manager of the new house.

It furnishes Marie Hubert Frohman with a vehicle that carries her liberal talents with an ease and smoothness that do not cause a ripple. In the role of Marguerite she is called upon to do acting work but in any of its different moods she never fails. Her physical equipment is well-nigh perfect for the part. It denotes mental vigor and coupled with grace and commanding force it does nothing less than impress deeply.—*The News, Danbury, Conn., Sept. 10, 1891.*

## IN THE WINGS.

We were discussing the dentist-office scene in *The Junior Partner*. "You can't get pleasure out of pain," I remarked. "But, there is no pain," replied Mr. Frohman. "Well, simulated pain, we'll call it, then." "In that case you are mistaken," said the manager. "Haven't you seen the clown in the pantomime apply a red hot poker to the seat of the breeches of old Pantaloon, and haven't you laughed at it? Haven't you roared over the heavy manner in which knockabout comedians wore out their canes and umbrellas on each other? And haven't many funny men, like Max Adler, the Danbury News man, and M. Quad, made hundreds of thousands laugh over the sufferings of the man that mangles his thumb while wrestling with carpet tacks, or grappling with the elusive stove-pipe? In *The Junior Partner*, the patient with the toothache, not the toothache itself, is the cause of the fun. Now, if the patient were to sit still and hang his jaw he would excite pity only, but he is a comedian and it is his business to make people laugh. He does it by pretending to have a toothache, and by caricaturing the actions of a man who doesn't know how to control his feelings. That phrase about pleasure and pain is stale. Pain is never put on exhibition except in dime museums or in handkerchief plays like *Camille* and *Miss Moulton*. Besides, toothache is not contagious, you know, so there is no fear of an epidemic of mal au dents on account of this comedy."

How often it is that someone treasures a pet scheme and then, simultaneously with his announcement, come announcements from half-a-dozen other people that have been treasuring a similar scheme. A few weeks ago, mention was made in *The Mirror* that four plays about Madame Pompadour will be sprung upon the public. Here is another series of coincidence. John T. Sullivan showed me a printed copyright page of a play, called *The Grey Mare*, that Charles Coghlan has written for his sister, Rose. Now, I hear of the production of an adaptation from the German, called *The Grey Mare*, at the Comedy Theatre, London. Again, I learn of a three-act farcical comedy by T. B. Thiberg, leading man of the Modjeska company, that is called *The Grey Mare*. Grey mares will soon be a drug in the market.

The benefit given for Colonel McCaill last week called up memories. Seven or eight years ago McCaill was the pacer, that is in operatic circles. He had several companies touring the country, besides the one he managed at the Casino, and about every light opera singer of any account was under his direction. Although the Colonel had many singers, it was frequently difficult to cast them all where they were wanted. It often happened that a singer in Falsa, say, in Chicago, must be in New York to sing in *The Rat*. Of course that couldn't be done without replacing the soprano in the Chicago cast with some one from some other of his various companies. So the Colonel contrived a sort of checker-board with pegs, each one of the pegs representing a singer. Of nights he would work over the board, transposing and rearranging the pegs on the various squares, each square representing a city. After awhile a look of triumph would break over his face, and shortly he would emerge and send off half-a-dozen telegrams. The next day as many of his singers in his employ would be packing their trunks for a trip.

I went to Brooklyn to call on my friends, "Spike" Hennessey and "Kid" McCoy, the burglars, who are appearing with such distinguished success—if I may borrow Joseph Arthur's pet term—in *The Stowaway*. "So you have your doubts about the tools we use to break open the safe in the play?" queried "Spike." I ventured a mild affirmative. "All right, then. Say, Kid," said Mr. Hennessey to his boyish-faced, beardless partner, "bring out de kit." The "kid" dove into a trunk, and produced a large yellow leather valise, which he opened. "You see," smilingly remarked "Spike," "I've kept my tools just as a remembrance of the days when I was a bad man—before I became an actor. I think it's hoss and hoss, anyway. Don't you?"

Opening the valise, McCoy produced a glittering steel implement that looked something like a large shoe with a bar running out from the toe. "This," said "Spike," "is what no paterman can get along without. It's a drilling machine. These screws at the toe and the heel are used to fasten the machine on the bolt handle of the safe, and here are calipers, dividers, and spirit levels for finding the correct measurement in the door. Now here," went on "Spike," as he opened another compartment in the valise, "is the outfit used on bank safes. I ain't going to tell you how they are used, because it's pretty easy, and you might be tempted to give up working for a newspaper. You can see, however, that there are force pumps, section pumps, an electric battery, nitroglycerine, dynamite, gas tubing, and a device for blowing in the explosives. You use that—but say, I guess I've told enough. I don't want to have you dreaming about these things to-night. Perhaps you might become a paterman and not have the good fortune to get on the stage, the way Kid and me did."

JULIAN MAGNUS does his own advance work for the Marie Wainwright company, and lets a subordinate stand behind to look after the company. "I found out a long time ago," said Mr. Magnus, "that the place for the manager is ahead of his company. George Floyd, of *The Cash*, and John Warner, of *Nat Goodwin's* company, are in advance, and it will not be long before the other managers follow suit."

JOHN T. SULLIVAN hints that Miss Coghlan will make an elaborate revival, within a few months, of *Diplomacy*. Miss Coghlan's portrayal of the strategic Countess in *Diplomacy*, when the play was presented by

the Wallack stock company, will be remembered by theatregoers as a remarkable exhibit of emotional acting, and I can vouchsafe that hosts of theatregoers that are not inveterate, will flock to see Miss Coghlan in her celebrated role. *PACQUI.*

## THESPIAS AND CERES.

*The American Agriculturist* marks the close of its fiftieth year with a semi-centennial issue of 104 pages, teeming with illustrations and tersely written articles that are a liberal education to those who were not brought up on farms, but who love green lawns and picturesque homes. The leading articles are from the pens of the most distinguished writers in the country; and among them A. B. Allen, the original founder of this magazine, at the age of ninety, contributes an article on the "Development of the American Horse." This conservative journal has departed from its rule, and is striking a sturdy blow in aid of the bill now in Congress to levy a special tax on dealers who speculate in options and futures. *The Agriculturist* estimates that the cotton growers of the South have been robbed by the speculators in futures of \$30,000,000 on the cotton crop of 1891. Companies that have played in the cotton belt will appreciate this statement. Any person who sends a postal card to "The American Agriculturist, New York," will receive a circular containing a copy of the bill in full, and petitions to be signed demanding its enactment.

## CORRESPONDENTS WANTED.

We are constantly in receipt of applications for *Mirror* credentials in cities and towns where we have correspondents. For the information of applicants we desire to say that the only places where there are vacancies at present are comprised in the following list:

ALABAMA—Bessemer, Florence.  
CONNECTICUT—Ansonia, Meriden, South Norwalk, Thomaston.  
COLORADO—Aspen.  
CALIFORNIA—Fresno, Oakland, Pasadena, Pomona, Redwood City.  
FLORIDA—Daytona.  
GEORGIA—Columbus, Gainesville, Thomasville, LaGrange.  
ILLINOIS—Dixon, Elgin, Englewood, Ethingam, Rushville, Sycamore.  
INDIANA—Butler, Delphi, Franklin, Greensburg, Kokomo, Lebanon, Mt. Vernon, Peru, Washington.  
IOWA—Boone, Cedar Rapids, Carroll, Fort Madison, Harlan, Keokuk, Sac City.  
KANSAS—Arkansas City, El Dorado, Garden City, Horton, Hutchinson, McPherson, Pittsburg.  
KENTUCKY—Henderson, Middlesborough, Russellville.  
LOUISIANA—New Iberia.  
MARYLAND—Frederick City.  
MASSACHUSETTS—Amesbury, Fitchburg, Holyoke, Holliston, Lawrence, Marlboro, Newburyport, No. Adams, No. Attleboro, Plymouth, So. Framingham, Waltham.  
MICHIGAN—Alpena, Flint, Dowagiac, Hillsdale, Grand Haven, Ionia, Red Jacket.  
MISSOURI—Butler, Carthage, Marville.  
MISSISSIPPI—Corinth, West Point, Tupelo, Yazoo City.  
MAINE—Bangor, Brunswick, Skowhegan, Waterville.  
MINNESOTA—Mankato, Rochester, St. Cloud.  
NEVADA—Virginia City.  
NEW JERSEY—Atlantic City, Clinton, Morristown, Summerville, Red Bank.  
NEBRASKA—Grand Island.  
NEW MEXICO—Albuquerque, Deming, Las Vegas, Santa Fe.  
NEW YORK—Batavia, Bath, Brockport, Brooklyn, E. D. Ellicottville, Friendship, Glens Falls, Gouverneur, Homer, Hoosick Falls, Kingston, Medina, Mt. Morris, Oneida, Palmyra, Plattsburgh, Rome, Seneca Falls, Suspension Bridge, Tarrytown, Ticonderoga.  
NORTH CAROLINA—Fayetteville, Goldsboro, Oxford, Tarboro, Winston.  
NORTH DAKOTA—Grand Forks.  
OHIO—Ashland, Canton, Carrollton, Corning, Deshler, Gallipolis, Greenville, Kelleys, Leetonia, Logan, London, Mount Vernon, Napoleon, Norwalk, Paulding, St. Mary's, Salem, Tiffin, Troy, Washington Court House, Wapakoneta, Wellsville, Wooster.  
PENNSYLVANIA—Apollo, Connellsville, DuBois, Ford City, Girardville, Huntington, Indiana, Lancaster, Milton, North East, Plymouth, Somerset, Sugarcreek, Towanda, Waynesburg.  
RHODE ISLAND—Pawtucket.  
S. DAKOTA—Aberdeen, Huron.  
SOUTH CAROLINA—Spartanburg.  
TEXAS—Alvord, Columbus, Flatonia, Gainesville, Honey Grove, New Birmingham, Nacogdoches, Navasota, Orange, San Marcos, Sulphur Springs, Weatherford, Waxahatchie.  
TENNESSEE—Murfreesboro, Union City.  
UTAH—Aurora.  
VERMONT—Barre, Bellows Falls.  
VIRGINIA—Alexandria, Buena Vista, Lexington.  
WEST VIRGINIA—Huntington.  
WASHINGTON—Aberdeen, Olympia, Port Angeles, Seattle.  
WISCONSIN—Antigo, Chippewa Falls, Marshfield, Manitowish, Watertown.  
CANADA—Ottawa, Ridgeway, Stratford.

## "A WONDERFUL PRODUCTION."

London Stage.

From America comes a batch of most inviting looking annuals. First to be mentioned is accordingly the Christmas number of our old friend *The Dramatic Mirror*. This is a wonderful production. From the cover to the last page it eloquently speaks of the perfection at which printing in America has arrived. The paper is of fine quality, the colored illustrations are almost equal to handwork, so exact in light and shade have been turned out, while some of the process blocks have come up as delicately as steel-plate engravings, and as clear and distinct. One of the prettiest of the many illustrations with which it abounds is one of Miss Maud Jeffries, the lady at present touring with Mr. Wilson Barrett as his lead. There is also a beautiful color illustration of Alexander Salvini as Cesar de Bajan, which is admirable in every way. A reproduction of Savory's drawing "Tragedy" is a triumph of artistic skill. The figure is finely moulded, the face expressive, and the pose poetical to a degree. Of another character is a page illustration called "Two weeks' notice," in which a ballet lady in full "war-paint" is sitting in her dressing-room reading with dismay an epistle just received from her manager. The picture tells its own tale. I have mentioned only a few of the attractive features of the annual, and when I tell you it is a bulky number full of good things in letterpress and blocks, you will agree with me that it is well worth the price asked for it—2 cents. I fear we could not produce it in merry England under three or four shillings.

German music and German artists will be represented at the Italian opera, this season, if report be true. It is said there will be performances of Siegfried, *Die Walkure*, *Das Rheingold* and the *Götterdämmerung*.



## IN THE CITIES.

## PHILADELPHIA.

Rhea in her new play, *La Czarina*, drew large houses at the Park. The play is from the French of Eugene Scribe, and as rumor goes, adapted by the talented star herself. It is a well-constructed piece, interesting to a degree, and effective in situation. In it Rhea has a charming medium for the display of her regal beauty and dignity for which she is noted, and her interpretation of the leading character is highly satisfactory. William Harris, as the famous Peter the Great, is clever. *Gossip*, a comedy from the French of Scribe, was given in a similar manner at the Park with Rhea in the principal character, and she gave quite a brilliant performance. All the comforts of home are in *The Dazzler* 22-27.

A revised version of Dorothy's Dilemma served to bring back the ever welcome Rose Coghlan, and good sized houses have been made merry by her performances at the Chestnut. The comedy has been freshened up considerably, and was presented five times. Lady Barter, preceded by Charles Young's pretty one-act play, *Drifted Apart*, was seen the latter part of the week and was much admired, as it offered opportunities for more serious work to Miss Coghlan and John E. Sullivan. *See You*, an old Philadelphia play, is also clever as *Colonel Preston*. Miss Helvett 12-17.

Brilliant analyses of paying proportions are witnessing and applauding the beautifully told, dramatic story of Southern life, *Alabama*, now playing at the Broad. Many were unable to see this charming play on its last night here, but they are embracing the opportunity now, along with those who desire to see the characters in entirely different, although not less capable, hands. But all of Mr. Palmer's players are of excellence, and their work is always finished and artistic. A delightful piece of work that has won much praise is the *Colonel Moberly* of Burr McIntosh. Frank Rans, an old Philadelphia play, is also clever as *Colonel Preston*. Miss Helvett 12-17.

Demetrius Thompson has set all the theatrical prophets, who looked aghast when a seven weeks' engagement was booked for Philadelphia, thinking, when they look at the crowds surging into the Opera House in the fourth week of the old drama, with its odor of new-mown hay, has enjoyed wonderful prosperity since it came to town, and it looks as though it might be prolonged another seven weeks, as no seats can be purchased after 8 o'clock P. M.

So great has been the demand for seats for *Nat* as *Soldier in the Nomine* at the Walnut that the promised revival of *The Gold Mine* in the second week had to give way to another week of the uproarious farce. The house has been packed to the doors every night, and it is the most successful engagement he has played in this city. We had a look at the serious side of Mr. Goodwin's nature in *Stranger*, the curtain-raiser that superseded *Art and Nature*. *Salvini* 12-17.

The Empire has an attraction satisfying to its patrons, and necessarily to its managers, in Charles McCarthy's *One of the Bravest*. It is one of those wildly sensational plays, replete with startling realistic effects, with a good share of broad comedy. Charles McCarthy, William Cronin, and Little Bink are in the lead. *East Main* 12-17; *Kalanika* 22-27.

*Sindbad*, with all its elaborate trappings, pretty maids, and merry fun-makers, is bidding its last adieu to well pleased crowds at the Grand Opera House, where its three weeks' stay has witnessed a succession of audiences that have tested the capacity of that house. The burlesque has scored the largest haul of a hit in this city, and the members of the co. have revived many old friendships and secured as many new ones. Eddie Fox, Harry Norman, Louise Gissing and Ida Mille compose a quartette in *Sindbad* of great brilliancy. *Still Alarm* 12-17; *The Circus* 22.

A new Irish drama of the old, familiar type was revealed to small houses at the Arch this week. The title is *The Cruiskeen Lawn*, with Dan McCarthy as the author and star. The play has no great worth, although a number of more or less clever realistic effects are introduced to enliven it. Lillian Keeble and Hal Carendon are competent in the foremost roles. *East Lynne* 12-17; *The Arab Bag* 22-27.

One of the most delightful crowds at the ever popular National. The dialect is quaint, the central character is unique, and the play is highly farcical. A number of the most diverse types of comedy and entertainment. Bob Heron's in the title role is convincing. *Herrmann*, the magician, 12-17; *Later On* 22-27.

A rewritten edition of the *Waits of New York*, with Katie Emmett as the bright particular star, is the latest of the locomotive melodrama to reach town. It is playing at the Park, but the people, with Amy Ames and George W. Thompson in the support. *The Southern* 12-17; *Limited Mail* 22-27.

Led Astray, as presented by Manager Holland's stock co. at the Grand Avenue, is entertaining the constantly increasing clientele of that house. The play is staged in excellent style, and the cast, including Charles Leves, Milton Leitch and Katie Palmer, is capable. *Little Emily* 12-17; *The Big Bonanza* 22-27.

Money Mad, Steele Mackave's strong drama, is commanding the attention of two large audiences daily at Forepaugh's. The play is interesting, the situations strong and the scenic equipments adequate. Harry Dugan, John Harman and Lizette Kichelle play the leading parts. *Christmas Bells* 12-17; *Alone in London* 22-27.

Irwin Brothers' clever specialty co., which includes Tanner and Lee, Harding and Ah Sid, Lottie Gelson and the Judge Brothers, is playing to large preliminary results at the Central. The bill is as strong as it is lengthy. *Harry Williams* 12-17; *Night Owls* 22-27.

Lester and Williams' laugh-maker *Mc* and Jack moved down town from Manager Jermom's Kensington Theatre to his Lyceum Theatre with good monetary returns. *Peter Jackson* 12-17; *Rose Hill* 22-27.

Phonograph depicted in Daniel Boone is making the Kensington youth turn green with envy at the Kensington Theatre. *True Irish Hearts* 12-17; *A Bunch of Keys* 22-27.

Popular demand prompted Manager Speck to retain Irish Aristocracy on his stage another week, where he is repeating last week's success. A new curtain-raiser, *Harry*, by Roy, preceded it with *Bessie Mitchell* in the central character. *The Boy Ranger* 12-17; *Clear Grit* 22-27.

Mikado is this week's operatic offering at the Bijou. Gilbert and Sullivan's pretty opera was seldom better given than by the Gaety Opera co. The usual crowd attends.

Carnations are due right on to date with a new burlesque that pleases the tickle crowd. *Kellar* continues to swell with the addition of *La Regalona* at Egyptian Hall to well pleased numbers. A professional matinee was given 12, to which the "frank and die" responded in large numbers.

Marion Morrison is presenting *Hamlet* at the Germania. Her hard and hot work, a great an Donnelly, the well-known journalist and playwright, of this city, has just furnished a new play, entitled *Her Ladyship*, for Helen Barry. It will be produced in Boston in the Spring.

Great things are promised for *The Circus*, now in rehearsal at the Grand Opera House, to be revealed to the public 22-27. The cast includes Ed Connelley, I. Sykes, Ada B. Bell, Louise Boshell, George, Edgar Smith, Frank, George, Louise and Colin Melville, William Burke, Viola Rivers, Page Bucklev, the three Herbert Brothers and H. Row.

Charles Vane is back at the Central after a long tour with Gilmore's road co.

Charles Freeman was in town, last week, and stated that when his Men and Women co. open at the Broad, March 7, they will be reinforced by Frederick de Belleville, whom he had lent to the Thermidor co.

The Italian Opera co. paid a second visit to the Academy 12, before a fashionable audience of large size. *Romance Juliette* was the opera given, with Emma Evans and Jean de Roskie in the principal roles. The performance was a finished one, complete in every detail, and elicited great applause.

Sheppard's troupe, formerly of the Opera House staff, is manager of the new theatre in Camden. Prices range from twenty-five to seventy-five cents and it will be a one and two-night stand.

Florence and Mabel Amber as leading lady to Nat Goodwin this week, and Minnie Dupree also joined the co. to play ingenue characters.

Mrs. William English, mother of the Western Sisters, is very ill at the Forrest Home.

Mrs. George W. Herbert, wife of the business manager of the People's Theatre, died in Boston, last week, of cancer.

Low Simmons and E. W. Stocum have organized a small minstrel band for private entertainments.

Miss Jessie K. Gies, a sprightly young actress, is a new addition to the Gaety Opera co.

Charles Coghlan arrived from Europe, last Saturday, and came right over to this city. He is now directing rehearsals of his play, *The Kiss*. He is soon to be produced by his sister Rose and her co.

Henry Guy Carleton is staying in town this week, arranging with Nat Goodwin for a play he is to write for that comedian. He will leave on Monday for Boston to rehearse his play, *The Princess of Erie*, to be produced at the Museum in that city. He is just convalescent from a severe attack of la grippe.

Arthur Nikisch and his Boston Symphony Orchestra entertained a music-loving audience at the Academy 12.

## CHICAGO.

Innocent is still at the Grand Opera House attracting tremendous audiences. Charles Dickson has made a popular hit in the star part. The other members of the co. are all clever. It is to be hoped that a return engagement can be arranged by Mr. Hamilton, of the Grand, *The Ensign* 12-17.

The clever German Lilliputians opened their second week 7 at McKivick's Theatre in The Pupils in Magic to excellent business. Same 12-17.

Mme. Modjeska made her re-appearance at the Chicago Opera House 8, after an absence of several seasons, and was greeted by a magnificent audience. Her repertoire includes *Mary Stuart*, *Measure for Measure*, *Much Ado About Nothing*, *The Countess*, *Roussine*, *Camille*, and *Macbeth*. *Margaret Mathers* 22.

A large and highly-pleased audience greeted a Belis on its opening night. Same 12-17.

E. S. Willard opened at Hooley's 8. The curtain was twice lifted after every act. He presented *The Middleman* and *Judith* during the engagement.

Helen Barry in *A Night's Frolic* 12-17.

Patti gave a special grand operatic concert 9 at the Auditorium. An elaborate programme of selections from the first and second acts of *Semiramide* was rendered. She was assisted by Mme. Fabri, M. Gouille, Signor Del Puente, and Signor Novare.

Theodore Thomas and his Chicago Orchestra gave concerts at the Auditorium 4, 6, assisted by Ida Klien, Clarence Eddy, organist, and Katherine L. Fisk, contralto.

Dr. Bill is to be seen at the Haymarket. Crowds are flocking to consult the jolly but somewhat vulgar doctor, who is enacted by William Wilson. The co. is a capable one, including among its members Rachel Deane, Belle Stokes, Emily Maynard, and Leighton Baker. *Harry Lucy* in *Jack Royal* 12-17.

The Windsor Theatre presents this week *After Dark* to first-class business. It has been seen many times before at Goodwin's, and always received good patronage. James M. Ward appears as *Old Tom*. *Paul Kaurav* 12-17.

The Boston Howard Athenaeum co. is at Havlin's Theatre. *Mattie Vickers* in *The Circus Queen* 12-17.

A *Crazy Lot* is playing before good houses at the Clark street Theatre. *Agnes Hutton* 12-17.

The Train Wreckers is playing its second engagement in this city, at the People's Theatre, to good houses. Henry Chanfrau in *Kit the Arkansas Traveler* 12-17.

Rosabel Morrison and her co. in *The Danger Signal* are drawing large business to the Alhambra Theatre. *The Sisters* 12-17.

The Criterion Theatre has the French *Burlesque* co. in *His Nibs and His Nibs*. *Pete Petersen* 12-17.

Haverly's Minstrels are doing a fine business at the Casino.

A good co. is presenting *Held by the Enemy* at the Academy of Music to large houses. *McCarthy's* *Whisper* 12-17.

The Equestrian Burlesque co. appeared at the Madison Street Opera House. *May Howard Burlesque* 12-17.

Augustus Piton's co. made a great success here.

The McCall benefit was given after noon 4 at the Chicago Opera House 12. The house was packed.

Among those who volunteered were Modjeska and co., who appeared in the fourth act of *As You Like It*; Charles Dickson and co. presented for the first time here *Book III, Chapter 1*; E. S. Willard and his splendid co., the Lilliputians, a few members of the Light Brigade, in specialties; one act of Dr. Bill, and specialties by a large number of prominent artists now in the city.

Robert Ingersoll lectured at the Auditorium 5 on Abraham Lincoln.

United States Marshal Charles has been looking for Pat Rooney, the actor, with a capias in his pocket since Saturday. The capias was issued on the affidavit of Attorney James E. Purnell, who began suit against Rooney, on the above named date, for \$5,000 in the United States Circuit Court. Rooney had Purnell arrested on the charge of larceny of the sum of \$100.00. Now Purnell claims damages for false arrest, and hence the suit.

LESTER J. CHANDLER.

## CINCINNATI.

At Heuck's Cora Tanner in *Will She Divorce Him* filled out a most successful engagement week of 7-13. The star's earnest work won for her deserved recognition, and her support at the hands of such capable artists as O. H. Barr, Harold Russell, Ada Brown and character actors. The support was wished. Curtain recalls were nightly the order, and the fair star is to be congratulated on the outcome. *Tangled Up*, with Will Rising in the title role, 12-17. *Annie Ward* with *Tiffany* 22-27.

Helen Barry as *Lady Betty* in *A Night's Frolic*, at the Pike, week of 12-17, proved one of the most attractive cards of the season. The star's reputation included that capable artist, Mary Shaw, who, in the role of Mrs. Selley, gave Mrs. Barry admirable support. J. H. Gilmour, Owen Westford, Alfred Fisher and Vernon Lawrence. Manager Ballenberg staged the play very handsomely. *Kosma Vokes* 12-17; *Rhea* 22-27 in *La Czarina* during their stay at the Grand 8-13, though Katherine Kavanagh, their opening bill, proved disappointing. The first and second acts are tiresome in the extreme but the force of the third and the clever denouement in a measure compensate for the ineptitude of those preceding. J. E. Dolson's *Boell Brimlow* was an excellent piece of character acting. The support of week 10-13 was devoted to *Still Waters Run Deep*, *The Iron Master* and *A Scrap of Paper*. *The Charity Ball* 12-17; *Samudra* 22-27.

Irish comedy held the boards at Havlin's 7-13, with *The Fairies* well as the attraction. John F. Ward as Andy Cogan and George H. Timmons as Larry the jester, comedically, proved a success at the hands of the veteran manager, brought down the opprobrium of the gallery gods by his excellent impersonation of the villain. *The Pearl of Pekin* with Ed. Chapman in Louis Harrison's famous part of the *Tycoon* 12-17; *The Burglar* 22-27.

Joseph Sullivan in *The Black Thorn*, billed as an Irish music comedy, proved a success at the hands of the veteran manager, brought down the opprobrium of the gallery gods by his excellent impersonation of the villain. *The Pearl of Pekin* with Ed. Chapman in Louis Harrison's famous part of the *Tycoon* 12-17; *The Burglar* 22-27.

The French Folie co., with Sam Bernard as its leading attraction, tested the capacity of the People's during week ending 13. Fitzgerald and Kelly in an attractive specialty, *Smith and Lord* in their burlesque trapeze act, and the Wood Sisters were warmly received. *Williams' Parisian Novelty* co. 12-17; *See You* 22-27.

Quite a pleasant surprise was in store for genial George Heuck, manager of the People's, on the occasion of his birthday. James E. Fennessy, in behalf of a number of friends, presented Mr. Heuck with a diamond-studded locket containing the pictures of his brother and sister. The affair was a complete surprise to the recipient, who is not addicted to taking very much at any time. A banquet after in the evening set matters right, however.

Manager Louis Ballenberg, of the Pike, who had been in New York City for several days, returned 12.

The attendance at the Sunday "Pop" 7 was the largest of the season, and Marie Decca's singing was enthusiastically applauded.

The advance sale for Ingersoll's lecture becomes a large attraction, and attests the popularity of the great orator.

Patti in concert, supplemented by Signors Bel

Puente, Novarra, and Mile. G. Fabri will be the attraction at Music Hall 12.

The German Theatre closed its season abruptly 7, owing to internal dissensions among its directors.

The probabilities are that arrangements will be made for a season of Sunday German theatricals at the Grand during 22-27, and, in fact, negotiations to such end are about concluded.

A. Lipman, the star of *The Burglar* co., was in the city visiting friends.

Managers Rainforth, Miles and Havlin awarded the contract for opera chairs, at the new Walnut Street Theatre, to the Grand Rapids School Furniture Co. of Grand Rapids, Mich. The seats will have all the recent improvements, and will, it is claimed, be made to fold noiselessly.

JAMES M. DODSON.

## KANSAS CITY.

A full list of novelties, together with reasonably good weather, had the gratifying effect of making business very good at all the theatres 1-6.

The Cadi was reviewed with great interest at the Cottes Opera House. *Bill Nye's* humor was well brought out by the efficient co. headed by R. J. Dusan as the Cadi. Business large. *Gruntfeld Brothers' Concert* co. 12-17; *Wang* 22-27.

The Grand Opera House returned to its normal condition of packed houses 7-13 when Frederick Paulding's *Struggle of Life* was the potent attraction. The wealth of scenery was splendidly handled, and all the climaxes and effects were strong. Mr. Paulding is well supported by a good co.

Henry Lee, the English actor, left My Jack 6, and is organizing a co. here, and will start in *The Runaway Wife*, which he has secured from McKee Rankin, and Roger La Monte. He has engaged most of the McKee Rankin co., which disbanded here 5. W. H. Wright, who was ahead of Max O'Rell, will be business manager. They will open at the Grand 12-17.

A Fair Rebel received good patronage at the Gillis Opera House. It is presented by a good co., headed by Fanny Gillette and Edward K. Mawson. John L. Sullivan 12-17; *The Spider and the Fly* 22-27.

Hyde's Specialty co. made a hit with the patrons of the Ninth Street Theatre 7-13. Heineke Mora, James F. Hoey, Conroy and Fox, and numerous other good variety performers all did clever acts. *Dowling and Haddon* 12-17.

Max O'Rell pleased a good-sized audience at the Auditorium 5.

F. C. F. Creamer has joined The Irishman's Love as musical director.

E. S. Anderson, who formerly played the Greek in My Jack, has rejoined the company to fill the place vacated by Henry Lee.

Marie Burroughs and her husband, Louis Massen, both of whom are now with E. S. Willard, will start next season in a play written specially for them.

Arthur A. Anderson, a colored tragedian of this city, will sail for Europe next week.

FRANK G. WILSON.

## WASHINGTON, D. C.

When your correspondent first experienced the pleasure of seeing and hearing Sol Smith Russell, it was in a little school house, down in Wilmington, N. C., presided over by Frank M. Altrend, a personal friend of Mr. Russell, and who afterward came to this city and became well known as a lecturer and comedian. When I realize that it has been nearly twenty years since the now famous actor, as a personal favor to his old friend, came in to amuse a lot of school lads with a "Cassabianca" and other like selections, I am reminded of the forcefulness of Colonel Pat Donnan's remark, "how *long* does *fact*?"

For the past week Mr. Russell and an admirably selected co. have been playing Edward E. Kilder's very clever play, *Peaceful Valley*, to packed houses at Alhambra's. Each performance amounts almost to an ovation, with repeated calls before the curtain and occasional speeches, which were always in delightful good taste and heartily applauded. The co. that Mr. Russell has drawn around him is one of the best seen in Washington this season. Minnie Radcliffe, with her sweet face, girlish figure, and artless honesty of treatment of the character of Virginia Rand is the cameo of the co. Her work is noticeably painstaking and conscientious, and is full of promise. Annie Belmont is an actress who possesses the manner and beauty to take the part of a Southern girl. Her impersonation of Niobe Warshaw was full of emotion and charmingly original, and this from a Southern critic. Next week Mr. Potter of Texas will crowd Alhambra's with the contingent that went on *war* to see a Texas Steer.

The sardonic humor and irrepressible Josh of Don Cesar de Bazar as interpreted by Alexander Salvini, Selena Fetter and co. drew crowded houses to the Academy throughout the week with a change of programme the latter half of the week, when *The Three Guardsmen* and *A Child of Naples* were presented. A veritable ovation was accorded the gifted son of a distinguished father at the close of almost every act, and Miss Fetter shared the applause. Her characterization of Maritana was clear-cut and faithful and her rare beauty added fitting embellishment to the part. The Academy next week will have Hallen and Hart in *Later On*.

The attraction at the National was *The Still Alarm* and *See You* 12-17. E. S. Goodwin will appear in *The Nomine*.

At the Bijou P. F. Baker presented *The Emigrant*, and next week Florence Hindley will bring along *The Pay Train*. This pretty little soubrette has a large number of friends in Washington, who will greet her with full houses.

At the Lyceum Weber and Field's Specialty co. enjoyed crowded houses every night. Lily Clay's *Gaiety* co., under Sam T. Jack's management, will be the next attraction.

Emma C. Thursty and co. gave a concert 12 at the Metropolitan Church, which was well patronized.

It is money in the pocket of a theatre manager, and his employees, to be polite and courteous to every one, and this fact is recognized and lived up to in no quarter more than it is at Alhambra's, where an urbanity of manner exists that charms the patron of the house, and inspires in him the inclination to come again, and come often.

But the best of this popular house has recently substituted in a measure incandescent lights for gas jets, and the improvement is marked. Still, the house has not sufficient light for its rich and mellow hued furnishings. The modern theatregoer wants plenty of effulgence, and in a large auditorium like Alhambra's it is requisite to the visual comfort of the guest, if I may be allowed to use this fitting term in this connection.

Sol Smith Russell has a very wide circle of personal friends in Washington. During this engagement he has been bustling around a good deal, reviving old friendships and making new ones. On Tuesday he spent some time at the Mexican legation, where he was duly honored by the large number of callers to whom he was introduced.

W. W. Rapley, the manager of the National, is reported to be seriously ill with the grip.

On 12 the Hebrew Boston Opera co. produced *The Idiot* at Masonic Temple. This is one of Goldfaden's melodramas, containing three acts and ten tableaux.

EDWARD OLDHAM.

## CLEVELAND.

At the Opera House Boys and Girls 1-7. All the *Confessions of a Child* by Ed. Connelley 12-17.

The Clemenceau Case was presented at the Lyceum Theatre 12-17. Helen Barry in her new comedy, *A Night's Frolic*, to crowded houses at every performance 7-13. W. A. Brady's *Bottom of the Sea* 12-17.

At the Lyceum Theatre the City Club Burlesque co. did a big business 7-13. They gave an enjoyable burlesque and variety show. Lily Clay *Gaiety* co. 8-14.

Harry LeBeau, a Cleveland boy, is here looking after the interests of Hart's Boston Novelty co., which he now represents.

The funeral of Hugh B. Cavanaugh, for many years head stage manager for Hamilton's Fantasma, and who died in New York, took place from his home here yesterday. A large number of the local theatrical people, among whom Mr. Cavanaugh was very popular, attended the funeral.

JULIUS MESSERSBORO.

## BROOKLYN.

Jane drew crowded houses nightly at the Park Theatre week ending 13. Marie Wainwright in *Amy Robarts* 12-17.

Yon Yonson did a large business at the Grand

Opera House 8-13. Evans and Hovey in *A Parlor Match* 12-17.

The Snow-gears had the sympathies of Holmes Star Theatre-givers week of 8, and the safe was broken open each night amid suppressed excitement and applause. Agnes Wallace-Villa in *The World Against Her* 12-17.

The New Columbia Theatre's opening date has been changed to an early day in March. K. M.

## BOSTON.

The Museum has been twenty-nine years under the able management of R. M. Field. The anniversary occurs 12, when *The Hours With Broken Entertainment* will be produced here. *Polly Tree* has been produced here for the first time in America, and a new dramatization of *Bombey* and *Son* will make up the bill.

Lillian Russell will open her tour at the Globe this week and *La Cigale* will continue to be the bill for the next four weeks. There has been a slight increase in the prices of some of the seats for this engagement.

Lina Marlowe still continues to draw tremendously large audiences to the Hollis Street, but this is the last of her three weeks' engagement. She will not appear in Boston again for fourteen months.

The *Trumpet Call* is the new play at the Boston, but it will only be run for a limited season. The co. includes many favorites who were at this house in the Sudan and in *Shiloh*.

The New Bowdoin Square will open with *Nellie McHenry* in *A Night at the Circus*, which made a great hit at the Globe earlier in the season. The seats for the opening performance were all taken in a few hours after they were placed on sale.

Little Puck is at the Tremont. Marie Wainwright in *Amy Robarts* is to follow 22.

The *Lost Paradise* still continues to draw thronged houses to the Columbia. On the occasion of the twentieth performance in Boston, 12, valuable souvenirs are to be distributed.

Edna is the twenty-ninth week of large business at the County Fair at the Park. A special matinee was given for the benefit of the Woman's Educational and Industrial Union. On that occasion Mr. Burgess invited children from the different missions in the city to attend the performance.

Lost in New York, with its tank and a strong co., is at the Grand Opera House, where the piece made a pronounced hit last season. Evans and Hovey follow 22, and will be seen in *A Parlor Match* for a fortnight.

Waits of New York is at the Howard Athenaeum, given by Katie Emmett and her co.

The Palace crosses its patrons. The Clemenceau Case, with Blanche Curtis in the part of 12-17.

Katherine Robet will make her first appearance in Boston since her recent illness at the Grand Museum this week. The play in which she appears is *The Boss*.

Fayette Walsh and Minnie Kisselle are at the World's Theatre, playing in *Part*.

During the closing nights of *The Shanghai* at the Museum, Edward Wade played the part of Harvey Duff.

H. Percy Meldon will take his benefit at the Grand Museum March 2. True as Steel will be played.

There has been some talk of a new house in Boston where entertainments of the Koster and Bial type will be given, but there is no immediate prospect of such a house being built.

Glorian and the Junior Partner are to be given at the Columbia later in the season.

"Jack" Mason and Marion Manola will not be in the production of *Impit*, by the Askin-Rorke Opera co. at Palmer Theatre, next Summer.

Among the plays which are to be produced at the Grand Museum later in the season are *On Hand*, *Harbor Lights*, *Silver Falls*, *Humberg*, *Blackmail*, *Mankind*, *Cheek*, *Leah*, *Roger La Monte*, *In His Power*, *The Merchant*, *The Governors*, *Chipsa*, *Rose Michel* and *The Dead Heart*. JAY B. BENTON.

## BALTIMORE.

At Ford's Opera House Eva Mountford, supported by Elmer E. Grandin and a good co., closed a week of fair business 12. East Lynne was the bill. Fanny Havenport in *Cleopatra* 12-17.

Hallen and Hart, with their new version of *Later On*, swelled their bank account considerably last week. The audiences at Harris' Academy of Music filled the house at every performance, and there was fun enough in the show to keep them laughing.

Next, *The Lighthouse* 12-17.

Mr. Potter of Texas, with an unusually strong cast and fine stage-setting, at the Lyceum 8-14, drew large, appreciative houses. Sol Smith Russell 12-17.



entertainment as any that has been seen at this house this season. All the comforts of home will follow Tangled Up at the Lyceum. The ever-welcome Ethel Elmer, C. W. Coudock, and Frank Weston, will revive Hazel Kirke, at the Detroit Opera House. At Whitely's 15-16 My Colleen, and at the Grandwell the Fireman's Ward. The County Fair will be at the Detroit week of 15-16, and Cora Tanner will follow. All the comforts of home at the Lyceum of 2 in Will Shee Divorce Him?

As soon as Miss Mather learned of her mother's sudden death in this city, last week, she immediately canceled her engagements for the rest of the week, and came direct to Detroit, stopping at the house of a relative until after the funeral. Miss Mather has many friends in this city, who sympathize with her in her bereavement.

That hustler, "Joe" Levy, now manager of Margaret Matier, was busy shaking hands with his many Detroit friends the past week. It was not so many years ago that "Joe" was treasurer of Powers' Opera House, at Grand Rapids, then under the management of C. J. Whitely. He then came to Detroit in the employ of Mr. Whitely, but soon resigned his position, going on the road. He soon after this connected himself with Lawrence Barrett, conducting the tours of Booth-Barrett's company, until their dissolution and the death of Mr. Barrett, since which time he has been looking after the business affairs of Miss Mather. F. K. SHERMAN.

### PITTSBURGH.

A fine audience greeted Thomas W. Keene at the Grand Opera House, when Richelieu was presented. Throughout the week the sale has been very large, and the engagement an eminently successful one both artistically and pecuniarily. Mr. Keene received several curtain calls. The co. did fair work, though in some parts needing more strength. No matinee was given on Wednesday by the Keene co. Marie Hubert Frohman having been engaged to present The Witch. A special car carried the Frohman co. to Wheeling after the performance. Annie Ward Tiffany in The Step-Daughter 15-16.

At the Duquesne Theatre Rosina Vokes opened a repertoire to a packed house. In Honor Bound, My Willing's Bill and A Pantomime Rehearsal were on the bill in the order named. The support given Miss Vokes is of the highest order of excellence, especially the work of Courtenay Thorpe, Felix Morris and the rest of the co. received a good share of the applause. The Rose, Barbara and My Lord in Livery were underlined for the rest of the week. Sinbad 15-17.

If a mélange of mediocre vaudeville talent, heralded under the nondescript title of The Dazzler, and recommending the star as the embodiment of "face-trimmed wisdom and a delicious comedy," had any decided claim on the patronage of the stagegoers, then the performance of the Kate Castleton co. at the Bijou Theatre, this week, deserves the success it has won. Farce-comedy has much to answer for. J. A. Ott is a good comedian, with unworthy surroundings. Miss Castleton's songs were well received. The season of the Sea 15-16.

The Old Homestead at the Alvin Theatre drew immensely all week, and gave entire satisfaction to Manager Davis' patrons. Archie Boyd made a hit in the leading role. The co. is a capable one. Men and Women 15-16.

S. R. O. was frequently displayed at Manager Harry Williams' Academy of Music this week, where the Bentz-Sanley co. gave a first class variety performance. The specialties were all good. The World of Novelties 15-16.

The Fast Mail drew large audiences to Harris' Theatre 15-16. Held by the Enemy 15-16.

An artistic set of testimonials, the work of Arthur Byron, son of Oliver Byron, were presented to Manager Charles L. Davis, of the Alvin Theatre, on behalf of the Sol Smith Russell co., at the close of the engagement. The testimonials express the appreciation of the co. for what they term "the handsomest theatre in the country."

The fourteenth annual benefit of the B. P. O. Elks, at the Grand Opera House, Friday afternoon, Feb. 15, was a great success, and netted a large sum for Lodge No. 11. The participants were Maurice Drew, of the Mr. Potter of Texas co., Dixon and Land, late of the Howard Athenaeum co., Jefferey Lewis, Marie Hubert Frohman, Cecil Kingston, Morris Cronin Weber and Fields, Sam and Chase, and the Daniel Boone co. Every lady taking part in the performance was presented with a basket of beautiful flowers.

The advance sale is very large for Sinbad at the Duquesne Theatre for two weeks. Barnum's Circus will appear here early in May. It is said that Manager Fields, son of the Duquesne Theatre, paid Hoyt and Thomas \$2,500 for the Midnight Bell week, giving the time to Sinbad. EDWARD J. DONNELLY.

### ST. LOUIS.

The Iron stock played an engagement at the Grand Opera House 15-16. A repertoire consisting of A Modern Match, Geoffrey Middleton, Gentleman, The Last Straw and Her Release and Her First Love was presented, and the attendance was very large. The co. is made up of some of the very best talent on the American stage and is headed by Nelson Wheatcroft and Emma Seligman. The several plays were splendidly interpreted and handsomely put on. Sarah Bernhardt will begin a three nights and matinee engagement at La Tosca: Cleopatra, Fedora and Leah the Forsaken will be the other plays. During the engagement the scale of prices will range from 50¢ down. The first three nights of the week have not yet been filled.

The Memphis co. gave Julius Caesar at the Olympic Theatre during the week. A Midnight Bell revisited St. Louis, last week, at the Hagan, where it did a good business. Pauline Hall, perco, in repertoire next. My Jack, a dramatic hit of last season, drew good houses at Pope's Theatre. Thatcher's Tuxedo 15-16.

The Pearl of Peking was given in a praiseworthy manner at Havlin's Theatre during the week. The Police Patrol 15-16.

The Irish Corporal, a war play with several thrilling situations, made a hit with the patrons of the Standard Theatre. Sarah Jack's Creoles 15-16.

The Thomas Orchestra presented an interesting programme to large audiences on the evenings of 8, 9 at Music Hall.

The delegates of the National Convention of the Master Painters and Decorators attended Pope's Theatre in a body.

The Midnight Bell co. will close at Syracuse 25, and begin to rehearse Charles Hoyt's new play, A Temperance Town. After a two weeks' rehearsal they will produce it at Buffalo, March 12.

The Irish Corporal will be shelved at Champaign, Ill., 20, and the co. now presenting it will give A Prisoner of War.

Meers, Nixon and Toomey have the contract to fit up the Owensboro, Ky., Opera House, with clay and scenery. They have also closed with Clay Clements to paint his scenery for his production of Hamlet and The Bella, in which he intends to star.

Tom Garrick, with My Jack co., is a St. Louis boy, and is one of our wealthiest citizens, Mr. Fink. He is doing splendid work this season.

Mme. Janaschek will appear at the Hagan the latter part of March. Adelina Patti will appear at the Exposition Music Hall 15.

### NEW ORLEANS.

After an absence of over ten years, Sarah Bernhardt appeared at the Grand Opera House in her repertoire. Her engagement was originally for one week only, but, as the seats were all sold, arrangements were made with Mme. Bernhardt to remain over on 15, and give two performances.

Charles Nevins, the Southerner, is the attraction at the St. Charles Theatre 15-16, and is doing a good business.

The French Opera co. continues giving successful performances at the French Opera House, and recently gave a good representation of Roland a Konevans. On 15, Massenet's Herodiade will be produced for the first time in America.

The Nelson Family comb., now at the Academy of Music, is showing some remarkable work in the acrobatic act of the seven Nelsons.

Joseph Jeffers of a seven successful week's engagement at the St. Charles Theatre, Mr. Jeffers has come to Texas on his way to the Pacific coast. His tour will end at Denver about April 1.

The attractions for week of 22-23 are as follows:

Field's Minstrels at the Grand Opera House, Ole Olson at the St. Charles Theatre, Milton Nobles at the Academy of Music, and new operas at the French Opera House.

J. Duke Murray, business manager for Milton Nobles, is in the city. William Vogel is here in advance of the Al. 16. Field Minstrel co. LAMAR C. QUINTERO.

### DENVER.

In Frederick Agra Duncan Harrison has written a better play than Honest Hearts and Willing Hands. But there's no improvement in Sullivan. He doesn't possess a ray of histrionic talent. Mr. Harrison has surrounded him with a good co., however, including himself, and they managed to pull Sullivan through. The co.'s week closed 6 at the Broadway and was a success pecuniarily. Conried Opera co. 15-16; Fair Rebel 15-16.

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### JERSEY CITY.

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### WILMINGTON.

Williamson's Widows drew well 8-9.

NEW BRITAIN.—OPERA HOUSE: City Directory 15-16, a very poor variety show. The Russell Corporation, a joint stock co., owning the Hotel Russell, Postoffice building, and other real estate, has decided to begin operations at once on a new theatre, and the stock of the co. has been increased \$25,000 for that purpose. The new opera house will be located in the rear of the hotel, and as it will be entirely hidden from view, no money will be wasted on exterior decorations, but the interior will be made attractive and complete in every particular.

WATERBURY.—JACQUES' OPERA HOUSE: Jean Jacques, manager; Mr. Wilkinson's Widows 15-16, large audience. George A. Baker's Opera co. opened a week's engagement 8. The house has been crowded at each performance. The co., with Irene Murphy and William Wolf at the head, is very strong.

BIRMINGHAM.—STERLING OPERA HOUSE (G. M. Johnson, manager): McKenna's Flirtation 15-16, large house. City Directory 15-16.

NORWICH.—BROADWAY THEATRE (C. E. Case, manager): Richard Mansfield in his unique and charming creation of Beau Brummell drew the largest and most fashionable audience of the season 9. Mr. Mansfield was many times recalled, and his delightful acting, as well as that of the entire co., and the artistic stage setting were received with the greatest demonstrations of approval. 15-16.

NEW HAVEN.—HYPERION THEATRE (G. B. Russell, manager): Paderewski and his hair appeared after noon of 8 to over 1,000 people, it being his second time here. The Standard lecture the same evening interested a large house. The Bostonians in Robin Hood and Dorothy 15-16 drew full houses, as well they might. GRAND OPERA HOUSE (G. B. Russell, manager): Harry Williams with Frank Bush as the leading card, drew big houses 15-16. E. B. Starr's Hatred of Money seemed to please the large numbers that were in attendance 8-11. Boy Tramp 15-16. PROCTOR'S OPERA HOUSE (P. T. Turner, manager): William Barry in McKenna's Flirtation 15-16, good house. McKenna's Widows 15-16, 6, delighted big houses. Nellie McHenry in A Night at the Circus 15-16, packed house. This play is a great improvement on her last one. Boss and Boss 15-16.

NEW LONDON.—LYCEUM THEATRE: Fanny Rice in A Jolly Surprise 15-16, large and appreciative audience.

BRISTOL.—OPERA HOUSE (A. J. Mason, manager): City Directory 15-16, fair house. Wilkinson's Widows, booked for 15, canceled.

WILMINGTON.—GRAND OPERA HOUSE (W. R. Williamson, manager): Irwin Brothers' Specialty co. gave a good show to very good business 4-6. The English, fresh from its opening performances in Wilmington, came 8, 9, crowded houses. The play is beautifully mounted and was most cordially received. H. E. Dixey in The Solicitor 15-16. The Limited Mail drew three good-sized houses 15, 16. Kate Castleton 15-16; P. F. Baker 20; Lewis Morrison in Fant 20, 21; Rose Cochran 20, 21. ACADEMY OF MUSIC (Jules Revidoff, manager): Arizona Joe drew fair-sized houses 8-11. The Shadow Detective played to good business 4-6.

JACKSONVILLE.—PARK OPERA HOUSE: J. D. Burbridge, manager; Al Field's Minstrels 15-16, S. R. O. Lillian Lewis 15-16, with an excellent support, in Credit Lorraine, to a delighted audience. The Little Nugget Comedy co. 15-16. Only a Farmer's Daughter 15-16.

BRUNSWICK.—L'ARABIA OPERA HOUSE (W. T. Glover, manager): Lillian Lewis 15-16 in Credit Lorraine, good business and well-pleased audiences. Norman's Minstrels 15-16, Grand Music Concert co. 15-16, supported by the Light and Music 15-16.

ATLANTA.—DE GIVE'S OPERA HOUSE (L. De Gave, manager): Henshaw and Ten Broeck in The Nabobs 15-16, to fairly good business. Herr Naver Schawenka piano recital 15-16; small attendance. Thomas Nelson Pace 15-16, appreciative house. E. H. Southern in The Highest Bidder and Lord Chumley 15-16, to exceptionally large and appreciative audience. 15-16. Blackwood Avenue Theatre: Clarke Comedy co. 15-16, in East Lynne, Foddes, and Everybody's Friend. Good attendance.

COLUMBUS.—SPRING OPERA HOUSE (C. P. Springer, manager): The Baldwin-Melville comb. began a week's engagement 8 to a good house.

BACON.—ACADEMY OF MUSIC (H. Horne, manager): Baldwin Melville comb. 15-16 at cheap prices. E. H. Southern has completely won the hearts of the theatregoers here. He appeared in The Highest Bidder to one of the largest and best pleased audiences of the season. Virginia Harned shared the honors with the star.

ALBANY.—WILLINGHAM'S OPERA HOUSE (Davis and Shackleford, managers): Lillian Lewis 15-16, largest audience of the season.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Nye and Burbank entertained a fair house 15-16. Pauline Hall Opera co. presented Madame Favart to a good house 4. Joseph Howarth in St. Marc pleased a fair house 8. The Lutterman Sextette 15-16, fair house. 15-16. A. W. Cole, in advance of Sidney Drew, is ill with rheumatism at the Hotel Noonan in this city.

BLOOMINGTON.—NEW GRAND (Charles E. Perry, manager): Henry Chanfrau in Kit 15-16, fair attendance. 8 Bells 15-16, good business. Alvin Joslin 8; medium business. Theodore Thomas' Orchestra 15-16; Pauline Hall Opera co. 15-16. DURELY THEATRE (E. E. Donnelly, manager): Charles T. Ellis as Casper the Vowler to a light house 4, owing to strong counter attraction.

QUINCY.—OPERA HOUSE (A. Dorr, manager): 8 Bells 15-16; Patti Rosa 15-16, both to large houses. Henry Chanfrau in Kit the Arkansas Traveler 15-16; small house.

LA SALLE.—ZIMMERMAN OPERA HOUSE (E. C. Zimmerman, manager): A Crazy Lot 15-16, fair house.

LEWISTOWN.—HEADLE'S OPERA HOUSE (Randall and Gruth, managers): C. E. Goddard's Comedy co. appeared 8-12. Arlington's Minstrels 15-16, the Octopus 22.

CHAMPAIGN.—WALKER'S OPERA HOUSE (S. L. Nelson, manager): Boston Symphony Orchestra 15-16, top-heavy house.

PEORIA.—THE GRAND (S. Flaherty, manager): Primrose and West's 8 Bells co. to S. R. O. 15-16. E. S. Willard in Judah 15-16, every seat sold. Paul Kanvar 15-16, Two Sisters 15-16.

AURORA.—EVANS' GRAND OPERA HOUSE (Norman and Kendall, managers): Charles T. Ellis in Casper the Vowler to a large house 15-16. Professor Reynolds, musician, 4-5, fair business. Prof. Randall Brown, spiritual medium, 7; small house. Harry Lacy in Jack Royal of the 15-16; large audience. Co. strong. Mr. Lacy was called after every act.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. J. Chatterton, manager): 8 Bells pleased the largest house of the season 15-16. People were turned away at 7:30. Henry Chanfrau in Kit the Arkansas Traveler to a top-heavy house 4. Our Irish Visitors 15-16; good-sized audience, and well pleased.

ALTON.—TEMPLE THEATRE (E. H. Wortham, manager): A Cold Day, good house. J. J. Downing and Sadie Hanson in Nobody's Claim 15-16.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): Our Irish Visitors amused a large house 15-16. Charles T. Ellis in Casper the Vowler 15-16, good house. P. R. Roney was billed for 6, but canceled on account of illness.

WAUKESHA.—PHOENIX OPERA HOUSE (John Ponsonby, manager): The McGilghy Concert co. entertained a large and appreciative audience 8. McGilghy's Troubles 15-16.

FIREPORT.—GERMANIA HALL (H. J. Mook, manager): An audience that packed the house greeted Bill Nye 15-16. Mr. Nye was ably assisted by

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JACKSONVILLE.—PARK OPERA HOUSE: J. D. Burbridge, manager; Al Field's Minstrels 15-16, S. R. O. Lillian Lewis 15-16, with an excellent support, in Credit Lorraine, to a delighted audience. The Little Nugget Comedy co. 15-16. Only a Farmer's Daughter 15-16.

BRUNSWICK.—L'ARABIA OPERA HOUSE (W. T. Glover, manager): Lillian Lewis 15-16 in Credit Lorraine, good business and well-pleased audiences. Norman's Minstrels 15-16, Grand Music Concert co. 15-16, supported by the Light and Music 15-16.

ATLANTA.—DE GIVE'S OPERA HOUSE (L. De Gave, manager): Henshaw and Ten Broeck in The Nabobs 15-16, to fairly good business. Herr Naver Schawenka piano recital 15-16; small attendance. Thomas Nelson Pace 15-16, appreciative house. E. H. Southern in The Highest Bidder and Lord Chumley 15-16, to exceptionally large and appreciative audience. 15-16. Blackwood Avenue Theatre: Clarke Comedy co. 15-16, in East Lynne, Foddes, and Everybody's Friend. Good attendance.

COLUMBUS.—SPRING OPERA HOUSE (C. P. Springer, manager): The Baldwin-Melville comb. began a week's engagement 8 to a good house.

BACON.—ACADEMY OF MUSIC (H. Horne, manager): Baldwin Melville comb. 15-16 at cheap prices. E. H. Southern has completely won the hearts of the theatregoers here. He appeared in The Highest Bidder to one of the largest and best pleased audiences of the season. Virginia Harned shared the honors with the star.

ALBANY.—WILLINGHAM'S OPERA HOUSE (Davis and Shackleford, managers): Lillian Lewis 15-16, largest audience of the season.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Nye and Burbank entertained a fair house 15-16. Pauline Hall Opera co. presented Madame Favart to a good house 4. Joseph Howarth in St. Marc pleased a fair house 8. The Lutterman Sextette 15-16, fair house. 15-16. A. W. Cole, in advance of Sidney Drew, is ill with rheumatism at the Hotel Noonan in this city.

BLOOMINGTON.—NEW GRAND (Charles E. Perry, manager): Henry Chanfrau in Kit 15-16, fair attendance. 8 Bells 15-16, good business. Alvin Joslin 8; medium business. Theodore Thomas' Orchestra 15-16; Pauline Hall Opera co. 15-16. DURELY THEATRE (E. E. Donnelly, manager): Charles T. Ellis as Casper the Vowler to a light house 4, owing to strong counter attraction.

QUINCY.—OPERA HOUSE (A. Dorr, manager): 8 Bells 15-16; Patti Rosa 15-16, both to large houses. Henry Chanfrau in Kit the Arkansas Traveler 15-16; small house.

LA SALLE.—ZIMMERMAN OPERA HOUSE (E. C. Zimmerman, manager): A Crazy Lot 15-16, fair house.

LEWISTOWN.—HEADLE'S OPERA HOUSE (Randall and Gruth, managers): C. E. Goddard's Comedy co. appeared 8-12. Arlington's Minstrels 15-16, the Octopus 22.

CHAMPAIGN.—WALKER'S OPERA HOUSE (S. L. Nelson, manager): Boston Symphony Orchestra 15-16, top-heavy house.

PEORIA.—THE GRAND (S. Flaherty, manager): Primrose and West's 8 Bells co. to S. R. O. 15-16. E. S. Willard in Judah 15-16, every seat sold. Paul Kanvar 15-16, Two Sisters 15-16.

AURORA.—EVANS' GRAND OPERA HOUSE (Norman and Kendall, managers): Charles T. Ellis in Casper the Vowler to a large house 15-16. Professor Reynolds, musician, 4-5, fair business. Prof. Randall Brown, spiritual medium, 7; small house. Harry Lacy in Jack Royal of the 15-16; large audience. Co. strong. Mr. Lacy was called after every act.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. J. Chatterton, manager): 8 Bells pleased the largest house of the season 15-16. People were turned away at 7:30. Henry Chanfrau in Kit the Arkansas Traveler to a top-heavy house 4. Our Irish Visitors 15-16; good-sized audience, and well pleased.

ALTON.—TEMPLE THEATRE (E. H. Wortham, manager): A Cold Day, good house. J. J. Downing and Sadie Hanson in Nobody's Claim 15-16.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): Our Irish Visitors amused a large house 15-16. Charles T. Ellis in Casper the Vowler 15-16, good house. P. R. Roney was billed for 6, but canceled on account of illness.

WAUKESHA.—PHOENIX OPERA HOUSE (John Ponsonby, manager): The McGilghy Concert co. entertained a large and appreciative audience 8. McGilghy's Troubles 15-16.

FIREPORT.—GERMANIA HALL (H. J. Mook, manager): An audience that packed the house greeted Bill Nye 15-16. Mr. Nye was ably assisted by

Field's Minstrels at the Grand Opera House, Ole Olson at the St. Charles Theatre, Milton Nobles at the Academy of Music, and new operas at the French Opera House.

J. Duke Murray, business manager for Milton Nobles, is in the city. William Vogel is here in advance of the Al. 16. Field Minstrel co. LAMAR C. QUINTERO.

In Frederick Agra Duncan Harrison has written a better play than Honest Hearts and Willing Hands. But there's no improvement in Sullivan. He doesn't possess a ray of histrionic talent. Mr. Harrison has surrounded him with a good co., however, including himself, and they managed to pull Sullivan through. The co.'s week closed 6 at the Broadway and was a success pecuniarily. Conried Opera co. 15-16; Fair Rebel 15-16.

Stuart Robson had a very successful week ending 6-10, one of the most prosperous he has had at the Theatre. It was intended to produce Marriage a la Mode, but for some reason the idea was abandoned, and the co. appeared in She Straps to Conquer and Henrietta only. Hamilton's Superba 15-16; Carleton Opera co. 15-16.

At the People's stock in Taken From Life did the usual heavy business. It is presenting Strangers of Paris now. Streets of New York 15-16.

One of those ponderous double Uncle Tom's Cabin combs, is at Turner Hall. It's called Sutton's.

The Marine Band's forthcoming engagement will be held in the Coliseum. Three concerts will be given.

Estelle Dale, of the Harrison Sullivan comb., used to be in the late Clement stock co. at the People's.

The Conried co. sings to-night 9 at Greeley, and returns to-morrow to the Broadway. This is done on account of the Democratic banquet. The theatre is beautifully decorated for the occasion. About 20 people will dissect the menu, and a large crowd will occupy the reserved seats.

George Westlake was presented with a diamond, last Saturday, by members of the co.

John L. paid his friend, Stuart Robson, a call when the latter was doing his part on the Tabor stage. He came on, shook Robson's hand, made a speech in the well known Sullivan style, and went back to the Broadway with the plaudits of the audience following him. W. P. PRADDO.

Natural Gas, brighter and more cleverly presented than ever, proved a strong attraction at the Academy of Music week of 8-11. The music was good, the dancing excellent and the audience large. Mr. Harrison 15-16.

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KANSAS.

**TOPEKA**—CRAWFORD'S OPERA HOUSE (J. M. Crawford, manager). A Fair Rebel, starring E. R. Crawford and Fanny Gillette, a good business. James H. Donovan and Lida Holden Lester in An Irishman's Love, a rather pretty and interesting romantic Irish drama, "rehearsed" by some variety business. It was nicely set and effectively played. Frederick Warde, with a strong supporting cast, in The Lion's Mouth and Richard III. The former play was new to us and proved to be one of the strongest and most effective plays we have ever seen here. —GRAND OPERA HOUSE (C. F. Kenhall, manager). Fisk Colored Jubilee Singers gave a most pleasing entertainment. Miss O'Reil. —**LEWIS**: Frederick Warde's son, Arthur F. Warde, is one of the most pleasant men in the profession to meet. Owing to the death of the wife of Robert Brower, manager of Mr. Warde, his place will be temporarily taken by Arthur Warde, Charles Hersman, who is Mr. Warde's present leading man, has been engaged for next season to support Messrs. Warde and James. Mr. Warde has secured the rights to Francesca da Rimini, and will have it in next season's repertoire. He is now playing toward California, where his success in past seasons has been almost phenomenal.

**FORT SCOTT**—OPERA HOUSE (W. P. Patterson, manager). Frederick Warde in The Lion's Mouth drew the largest house of the season. Co. fine. Audience well pleased. Frank London 15-20.

**NEWTON**—ROSSDALE'S OPERA HOUSE (T. P. Rossdale, manager). Isaac Payton Comedy co. 15-20.

**PARSONS**—EDWARDS' OPERA HOUSE (C. M. Jackson, manager). Frederick Warde 2, large and well-pleased audience.

**EMPORIA**—WHITELY OPERA HOUSE (H. C. Whitely, manager). Archie White and Kusel's Minstrels 2 to the poorest house of the season. An Irishman's Love; very poor business, on account of the inclement weather.

**ATCHISON**—PICK'S OPERA HOUSE (R. L. Martin, manager). The Spooner Comedy co. in repertoire.

**OTTAWA**—AUDITORIUM (D. M. Clark, manager). An Irishman's Love 2 fair business.

KENTUCKY.

**LEXINGTON**—OPERA HOUSE (Charles Scott, manager). Cora Tanner in Will She Divorce Him? drew a fair-sized house. A. Vernon Jarboe in Starlight to a large and appreciative audience.

**BOWLING GREEN**—PORTER'S OPERA HOUSE (J. Burgess Kirby, manager). J. C. Lewis in St. Plunkard 15.

**GEORGETOWN**—BARLOW'S OPERA HOUSE (William Keller, manager). Sweeney, Alvino, Gordon and Greta's Minstrels 6 to a crowded house. Duncan Clark's Female Minstrels 2, large house.

**PARIS**—GRAND OPERA HOUSE (C. C. Parrish, manager). 15-20-25-30-35-40-45-50-55-60-65-70-75-80-85-90-95-100-105-110-115-120-125-130-135-140-145-150-155-160-165-170-175-180-185-190-195-200-205-210-215-220-225-230-235-240-245-250-255-260-265-270-275-280-285-290-295-300-305-310-315-320-325-330-335-340-345-350-355-360-365-370-375-380-385-390-395-400-405-410-415-420-425-430-435-440-445-450-455-460-465-470-475-480-485-490-495-500-505-510-515-520-525-530-535-540-545-550-555-560-565-570-575-580-585-590-595-600-605-610-615-620-625-630-635-640-645-650-655-660-665-670-675-680-685-690-695-700-705-710-715-720-725-730-735-740-745-750-755-760-765-770-775-780-785-790-795-800-805-810-815-820-825-830-835-840-845-850-855-860-865-870-875-880-885-890-895-900-905-910-915-920-925-930-935-940-945-950-955-960-965-970-975-980-985-990-995-1000-1005-1010-1015-1020-1025-1030-1035-1040-1045-1050-1055-1060-1065-1070-1075-1080-1085-1090-1095-1100-1105-1110-1115-1120-1125-1130-1135-1140-1145-1150-1155-1160-1165-1170-1175-1180-1185-1190-1195-1200-1205-1210-1215-1220-1225-1230-1235-1240-1245-1250-1255-1260-1265-1270-1275-1280-1285-1290-1295-1300-1305-1310-1315-1320-1325-1330-1335-1340-1345-1350-1355-1360-1365-1370-1375-1380-1385-1390-1395-1400-1405-1410-1415-1420-1425-1430-1435-1440-1445-1450-1455-1460-1465-1470-1475-1480-1485-1490-1495-1500-1505-1510-1515-1520-1525-1530-1535-1540-1545-1550-1555-1560-1565-1570-1575-1580-1585-1590-1595-1600-1605-1610-1615-1620-1625-1630-1635-1640-1645-1650-1655-1660-1665-1670-1675-1680-1685-1690-1695-1700-1705-1710-1715-1720-1725-1730-1735-1740-1745-1750-1755-1760-1765-1770-1775-1780-1785-1790-1795-1800-1805-1810-1815-1820-1825-1830-1835-1840-1845-1850-1855-1860-1865-1870-1875-1880-1885-1890-1895-1900-1905-1910-1915-1920-1925-1930-1935-1940-1945-1950-1955-1960-1965-1970-1975-1980-1985-1990-1995-2000-2005-2010-2015-2020-2025-2030-2035-2040-2045-2050-2055-2060-2065-2070-2075-2080-2085-2090-2095-2100-2105-2110-2115-2120-2125-2130-2135-2140-2145-2150-2155-2160-2165-2170-2175-2180-2185-2190-2195-2200-2205-2210-2215-2220-2225-2230-2235-2240-2245-2250-2255-2260-2265-2270-2275-2280-2285-2290-2295-2300-2305-2310-2315-2320-2325-2330-2335-2340-2345-2350-2355-2360-2365-2370-2375-2380-2385-2390-2395-2400-2405-2410-2415-2420-2425-2430-2435-2440-2445-2450-2455-2460-2465-2470-2475-2480-2485-2490-2495-2500-2505-2510-2515-2520-2525-2530-2535-2540-2545-2550-2555-2560-2565-2570-2575-2580-2585-2590-2595-2600-2605-2610-2615-2620-2625-2630-2635-2640-2645-2650-2655-2660-2665-2670-2675-2680-2685-2690-2695-2700-2705-2710-2715-2720-2725-2730-2735-2740-2745-2750-2755-2760-2765-2770-2775-2780-2785-2790-2795-2800-2805-2810-2815-2820-2825-2830-2835-2840-2845-2850-2855-2860-2865-2870-2875-2880-2885-2890-2895-2900-2905-2910-2915-2920-2925-2930-2935-2940-2945-2950-2955-2960-2965-2970-2975-2980-2985-2990-2995-3000-3005-3010-3015-3020-3025-3030-3035-3040-3045-3050-3055-3060-3065-3070-3075-3080-3085-3090-3095-3100-3105-3110-3115-3120-3125-3130-3135-3140-3145-3150-3155-3160-3165-3170-3175-3180-3185-3190-3195-3200-3205-3210-3215-3220-3225-3230-3235-3240-3245-3250-3255-3260-3265-3270-3275-3280-3285-3290-3295-3300-3305-3310-3315-3320-3325-3330-3335-3340-3345-3350-3355-3360-3365-3370-3375-3380-3385-3390-3395-3400-3405-3410-3415-3420-3425-3430-3435-3440-3445-3450-3455-3460-3465-3470-3475-3480-3485-3490-3495-3500-3505-3510-3515-3520-3525-3530-3535-3540-3545-3550-3555-3560-3565-3570-3575-3580-3585-3590-3595-3600-3605-3610-3615-3620-3625-3630-3635-3640-3645-3650-3655-3660-3665-3670-3675-3680-3685-3690-3695-3700-3705-3710-3715-3720-3725-3730-3735-3740-3745-3750-3755-3760-3765-3770-3775-3780-3785-3790-3795-3800-3805-3810-3815-3820-3825-3830-3835-3840-3845-3850-3855-3860-3865-3870-3875-3880-3885-3890-3895-3900-3905-3910-3915-3920-3925-3930-3935-3940-3945-3950-3955-3960-3965-3970-3975-3980-3985-3990-3995-4000-4005-4010-4015-4020-4025-4030-4035-4040-4045-4050-4055-4060-4065-4070-4075-4080-4085-4090-4095-4100-4105-4110-4115-4120-4125-4130-4135-4140-4145-4150-4155-4160-4165-4170-4175-4180-4185-4190-4195-4200-4205-4210-4215-4220-4225-4230-4235-4240-4245-4250-4255-4260-4265-4270-4275-4280-4285-4290-4295-4300-4305-4310-4315-4320-4325-4330-4335-4340-4345-4350-4355-4360-4365-4370-4375-4380-4385-4390-4395-4400-4405-4410-4415-4420-4425-4430-4435-4440-4445-4450-4455-4460-4465-4470-4475-4480-4485-4490-4495-4500-4505-4510-4515-4520-4525-4530-4535-4540-4545-4550-4555-4560-4565-4570-4575-4580-4585-4590-4595-4600-4605-4610-4615-4620-4625-4630-4635-4640-4645-4650-4655-4660-4665-4670-4675-4680-4685-4690-4695-4700-4705-4710-4715-4720-4725-4730-4735-4740-4745-4750-4755-4760-4765-4770-4775-4780-4785-4790-4795-4800-4805-4810-4815-4820-4825-4830-4835-4840-4845-4850-4855-4860-4865-4870-4875-4880-4885-4890-4895-4900-4905-4910-4915-4920-4925-4930-4935-4940-4945-4950-4955-4960-4965-4970-4975-4980-4985-4990-4995-5000-5005-5010-5015-5020-5025-5030-5035-5040-5045-5050-5055-5060-5065-5070-5075-5080-5085-5090-5095-5100-5105-5110-5115-5120-5125-5130-5135-5140-5145-5150-5155-5160-5165-5170-5175-5180-5185-5190-5195-5200-5205-5210-5215-5220-5225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0190-10195-10200-10205-10210-10215-10220-10225-10230-10235-10240-10245-10250-10255-10260-10265-10270-10275-10280-10285-10290-10295-10300-10305-10310-10315-10320-10325-10330-10335-10340-10345-10350-10355-10360-10365-10370-10375-10380-10385-10390-10395-10400-10405-10410-10415-10420-10425-10430-10435-10440-10445-10450-10455-10460-10465-10470-10475-10480-10485-10490-10495-10500-10505-10510-10515-10520-10525-10530-10535-10540-10545-10550-10555-10560-10565-10570-10575-10580-10585-10590-10595-10600-10605-10610-10615-10620-10625-10630-10635-10640-10645-10650-10655-10660-10665-10670-10675-10680-10685-10690-10695-10700-10705-10710-10715-10720-10725-10730-10735-10740-10745-10750-10755-10760-10765-10770-10775-10780-10785-10790-10795-10800-10805-10810-10815-10820-10825-10830-10835-10840-10845-10850-10855-10860-10865-10870-10875-10880-10885-10890-10895-10900-10905-10910-10915-10920-10925-10930-10935-10940-10945-10950-10955-10960-10965-10970-10975-10980-10985-10990-10995-11000-11005-11010-11015-11020-11025-11030-11035-11040-11045-11050-11055-11060-11065-11070-11



Grundy and Solomon's *Vicar of Bray* is drawn from large houses at the Savoy. It is written up to date with new songs and topical allusions.



FOREIGN.

BERLIN.

**JAN. 20.**—Carl Millocher's latest comic opera, *Das Sonntagskind* (The Sunday Child), met with unequivocal success at the Friedrich-Wilhelm-Stadtheater. The production, standing on its own merits, has been at a premium ever since the opening night, Jan. 22. The book—written by Messrs. Hugo Wittmann and Julius Bauer—is very interesting and witty, and the music is in Millocher's best vein. Bauer is responsible for the dialogue, while Hugo Wittmann furnished the lyrics. These gentlemen have by far surpassed all their former efforts. Poor Jonathan, Seven Sins, King's Fool, etc., and Mr. Millocher can congratulate himself to be associated with two such clever writers. He is certainly not compelled to share the fate of many other composers.

**RICHARD STALL.**

The first act, however, plays too long, one hour and three-quarters. The entire song of the *Sonntagkind* and the scene with the Scotch broker are somewhat long, and can stand abbreviation without running the risk of being spoiled. The second act is the most effective.

Among the most "catchy" vocal numbers the song, "Der wahr ich bin ein Sonntagkind" ("I am by right a Sunday Child") takes first position, while a dragon trio, a duet between Droll and the Sunday Child, an echo song and a military song, evoked storms of applause and called for several encores. Helica, a new drama by Hans Hopfen, met with disaster at the Lessing Theatre, which causes all the more regret because the author is one of the best known and most brilliant of our novelists and poets.

More encouraging success met Keller Herrmann's new farce at the Wallner Theatre. It is entitled *Koenig Krampe*, and it will soon be played in all the provincial theatres.

Gerhart Hauptmann's latest character play (although the author terms it a comedy) *College Crampton*, which received its premiere at the Deutsches Theatre, scored heavily and continues to large houses. The same may be said of the comedy *Der Rettungsbau* (The Savings Bank) by Alfred Schmassow which is the bill at the Ostend Theatre.

The Royal Opera House changes the bill nightly and such operas as *Flying Dutchman*, *Barber of Seville*, *Demetrius*, etc., form the programme.

At the Royal Theatre at Detmold a new tenor, Fritz Hippel, made his debut as *Manrico* in *Il Trovatore* and met with flattering success. His voice is said to be very clear and pathetic.

Gounod's opera *Phaeton* and *Ranier* will have its premiere at the Stadt Theatre in Hamburg in a few days.

**RICHARD STALL.**

FOREIGN ECHOES.

Several of the Italian theatres that opened at Christmas are closed, owing to bad business, caused by influenza.

Signor Boito, who has been suffering from the fashionable malady, is now convalescent. The oldest member of the French Academy, Ambrose Thomas, is confined to his room with a serious attack of grip. He has been one of the "immortals" since 1874.

Neville Doone's piece, entitled *My Aunt Luck*, was played at the Lyric Club recently, and met with considerable success.

After a successful play, *The Times*, had its 10th representation on Feb. 2. Business has been so good that the management has been obliged to give morning performances Wednesdays and Saturdays. The comedy will go on tour under the guidance of F. W. Robertson.

There will be a London matinee on Feb. 23 when an adaptation from the German by Sylvia Mayer, entitled *A Gay Widower*, will be given.

The Shattisbury Theatre will open in March, under Michael Levenson, with a comic opera season.

Anna Taberna has designed the costumes and is responsible for the general idea of scenery in *Hypatia*, which follows *Hamlet* at the Haymarket.

On Monday, Jan. 27, for the first time in the history of St. Paul's Cathedral, an orchestra was associated with the choir in the morning celebration of the communion.

Blue Eyed Susan at the Prince of Wales's Theatre is called by an English paper a "bright comedy opera show, with some tuneful, catchy music."

Cecil Raleigh was the sole recipient of the honors at the Comedy Theatre on the occasion of the first performance of *The Grey Mare*. His collaborator, G. K. Sims, was ill with influenza.

Charles Wendham has affronted Edward Sanson, the president of the United Kingdom Theatrical and Music Hall Operatives' Trades Union. Mr. Sanson, through a solicitor, makes the modest request that Mr. Wendham should send him "an ample apology, supplemented by a cheque for one hundred guineas, to be held and used by the Union for the relief of cases of exceptional distress, arising among its members by poverty, sickness, or other causes."

Maurice Maeterlinck, author of *The Intruder*, etc., is a young barrister, practising at Ghent. The critics say that even the superb acting of Beerholm Tree could not make *L'Intruse* a success.

The players in the grand orchestra, which is to give performances at the Vienna Musical Exhibition, are to be selected after competition. Musicians of every nationality are eligible for the appointments.

King Humbert has conferred the Order of Commander of the Crown of Italy upon Paolo Tosti, the song composer.

Miss Nikita will appear in opera in Germany towards the end of this year. Her English tour of the provinces commences on Feb. 10.

Sir Arthur Sullivan has put the finishing touches to the songs which, at the special request of Lord Tennyson, he undertook to write for the new Robin Hood drama.

A syndicate has been formed and registered, with a capital of 20,000 pounds, to acquire from Mr. Ascherberg the sole English rights in the *Cavalleria Rusticana* and *L'Amico Fritz*, and to carry on the business of theatre and opera managers. The first directors are Count Hollender and Messrs. Cohen Jaffe, Ascherberg, and Beytus.

Sir Augustus Harris is at work upon a drama which he is writing with Pettitt for Drury Lane next autumn. During the autumn of 1919, he will collaborate in a drama with Paul Merritt.

Exception has been taken to the opera of *Fra Diavolo* being produced by the students of the Guildhall School of Music, on account of the bed room scene.

A committee, with Ambrose Thomas and Massenet at its head, has been formed in Paris for the purpose of obtaining subscriptions for a monument to the late Henri Litolff.

An English composer, Herbert Bunting, has arrived in London. He has been studying in Milan. He has just completed a grand opera, founded on Lord Byron's *Last Days of Pompeii*. It is probable that the work will be produced in Milan.

A parody on Wagner's *Tannhauser* is to be brought out at the Munich Gaertner Theatre. The opera will be performed under the conductorship of Korak. The music is by Binder.

Jacobi has finished the score of a new ballet of the Tenebris type, to be produced at the Alhambra towards the end of February.

A new comic opera, *Incognito*, by L. Waldman, has met with great success in Hannover. It is in three acts, is rich in bright music, and promises to become popular.

London Elwyn Mitchell, husband of Marion Lea, has written a play entitled *Deborah*. The piece is said to deal with life in the Southern States. It is to be tried at a series of five matinees at the Avenue Theatre about the end of February.

At the fifth Philharmonic concert in Vienna, a symphonic poem, *Don Juan*, by L. Strauss, was produced and received quite a welcome. It is the work of a new composer of the Liszt-Berlioz school.

NEW YORK THEATRES.

**LYCEUM THEATRE.**  
4th Avenue and 2d Street.  
DANIEL FROHMAN, Manager.  
EVERY EVENING.  
Matinee Thursday and Saturday.  
**SQUIRE KATE**  
A new play by ROBERT BUCHANAN.

**HARRIGAN'S THEATRE.**  
Thirty-fifth Street and Sixth Avenue.  
M. W. HANLEY, Manager.  
EDWARD HARRIGAN in his new local play,  
**THE LAST OF THE HOGANS.**  
Dave Graham and his popular orchestra.  
Matinee Wednesday and Saturday.

**BUOBU THEATRE.**  
Broadway near 30th Street.  
Nights at 8. Matinee Wednesday and Saturday  
7:30 to 8:15 performance at this theatre.  
LAST WEEK OF  
RUSSELL'S COMEDIANS.  
**NEW CITY DIRECTORY**  
UP TO DATE.  
Next week—INCOR.

**PALMER'S THEATRE.**  
Broadway and 30th Street.  
Evenings at 8.30.  
Matinee Saturday at 2.  
Drama in five acts, by Sydney Grundy, Esq., entitled  
**THE BROKEN SEAL.**  
Entirely new scenery and effects and a remarkable cast.

**STAR THEATRE.**  
Broadway and 14th Street.  
W. H. CRANE  
and his company, under the direction of Mr. Joseph Brooks, in the comic play entitled  
**FOR MONEY**  
Every evening at 8. Saturday matinee at 2.  
Seats secured four weeks in advance.

**STANDARD THEATRE.**  
Broadway and 11th Street.  
TO-NIGHT'S THE NIGHT!  
**JANE.**  
The "Very Queen of Comedies."  
March 7—J. K. EMMET.  
Sale of seats open Feb. 22.

**BROADWAY THEATRE.**  
Corner 2d Street.  
Manager FRANK W. SANGER.  
Every evening at 8. Saturday matinee at 2.  
FRANCIS WILSON,  
and company in  
**THE LION TAMER**

**H. R. JACOBS' THEATRE.**  
Corner 3rd Street and 3d Avenue.  
Matinee.  
MONDAY, THURSDAY and SATURDAY.  
**CRUISKEEN LAWN.**  
Next week—THE STOWAWAY.

**CASINO.**  
Broadway and 30th Street.  
TO-NIGHT AT 8.30.  
First performance here of the Parisian Sensation  
**UNCLE CELESTIN**  
Great Cast. New Scenery. New Costumes.  
Admission 50 cents.  
Seats on sale two weeks ahead.

**PROCTOR'S THEATRE.**  
23d Street West of 6th Avenue.  
Proctor and Turner, Proprietors and Managers.  
CHARLES FROHMAN'S COMPANY.  
in Henry C. DeMille's Drama,  
**THE LOST PARADISE.**  
Matinee Wednesday and Saturday.  
Special prices, and children half-price.  
10th performance—sponsored by Feb. 21.  
In preparation—THE ENGLISH ROSE.

**GRAND OPERA HOUSE.**  
Reserved Seats—Orchestra Circle and Balcony—50c.  
Wednesday and Saturday Matinee.  
**HANDS ACROSS THE SEA.**  
Next week—MR. BARNES OF NEW YORK.

**TONY PASTOR'S THEATRE.**  
14th Street.  
**MAGGIE CLINE.**  
LYDIA YEAMANS.  
William Jerome, Nellie McGuire, Ward and Vokes, the Julians, George E. Austin, Howe and Seymour, The Meltons, Drawee, Emma Bell.  
Matinee Tuesday and Friday.

**KOSTER & BIAL'S.**  
23d Street.  
Matinee—Monday, Wednesday, Saturday.  
**CARMENCITA**  
THE SPANISH STUDENTS.  
The New Burlesque.  
**JOAN OF ARC.**  
VAUDEVILLE, SPECIALTIES, NOVELTIES.  
Next week—Mlle. MARIAPACRA.

**"Gnicnad Egats."**  
How different when reversed;  
How much better than others  
When 'tis done, such as is  
Taught by  
ED. COLLYER.  
Teacher of Stage Dancing,  
46 Clinton Place, New York City.  
Stamped envelope for answer.

DATES AHEAD.

Managers and Agents of travelling companies will favor us by sending their dates, mailing them in time to reach us Friday.

DRAMATIC COMPANIES.

**A BARREL OF MONEY** (Eastern): New Bedford, Mass., Feb. 16; Taunton 17; Woonsocket, R. I., 18; Brockton, Mass., 19; Lynn 20; Salem 22; Haverhill 23; Amesbury 24.  
**ALVIN SMITH**: Marion 19; Richmond 20; Greenville, O., 21; Sidney 23; Marion 24; Galion 25; Mt. Gilead 26; Springfield 27; Xenia 28.  
**ALL THE COMFORTS OF HOME**: Philadelphia, Pa., Feb. 15, 20, Pittsburgh 21-27.  
**ALEXANDER SALVANI**: Philadelphia, Pa., Feb. 15-20.  
**ANNE MITCHELL**: Hazenstown, Md., Feb. 15-20.  
**ARTHUR C. SIDMAN**: Cortland, N. Y., Feb. 16, Oswego 27.  
**ALMA DEYWOOD**: Villisca, Ia., Feb. 16; Marquette, Mo., 17; St. Joseph 18; Atchison, Kans., 19; Tonka 20.  
**A. W. FREEMONT**: Grand Rapids, Mich., Feb. 15-20, Chicago, Ill., 21-27.  
**ALMA HEARNE**: Aberdeen, Miss., Feb. 15, West Point 17; Okolona 18; Tupelo 19, 20.  
**A BREEZY TIME**: New Castle, Pa., Feb. 15; Washington 16; Martin's Ferry, W. Va., 20; Huntington 21; Charleston 23; Harper's Ferry 24; Marietta, O., 25; Bellaire 26; Beaver Falls, Pa., 27; New Philadelphia, O., 28; Newark 2, Upper Sandusky 2, Lima 3.  
**ARIZONA JOE**: Newark, N. J., Feb. 15-20.  
**ALL THE COMFORTS OF HOME**: Atchison, Kans., Feb. 15; Leavenworth 17; Tonka 18; St. Joseph, Mo., 19, 20.  
**AFTER DARK**: Cleveland, O., Feb. 15-20.  
**ALABAMA**: Toledo, O., Feb. 15; Jackson, Mich., 16; Bay City 18; East Saginaw 19; Kalamazoo 20; S. Bend, Ind., 22; Rockford, Ill., 23; La Crosse, Wis., 24; West Superior 25; Duluth, Minn., 26, 27; St. Paul 28 March 1.  
**AUNT BRIDGET'S BABY**: New Haven, Conn., Feb. 19.

**AGNES HERNDON**: Chicago, Ill., Feb. 14-27, Louisville, Ky., 28-March 5.  
**A PAIR OF RED SHOES**: Col., Feb. 15-20; Cheyenne, Wyo., 21; Kearney, Neb., 23; Fremont 25; Boone 26; Des Moines, Ia., 26; Keokuk 27; St. Louis, Mo., 28-March 5.  
**AVENUE**: Fond du Lac, Wis., Feb. 15; Appleton 17; Stevens Point 18; Chippewa Falls 19; Eau Claire 20; Wausau, Minn., 22; Red Wing 23; Hastings 24; Winona 25.

**ANNE WARD TIFFANY**: Pittsburg, Pa., Feb. 15-20.  
**A TURKISH BATH**: Texarkana, Tex., Feb. 16, Paris, Ky., 17; Dennison, Tex., 18; Sherman 19; Fort Worth 20; Dallas 21; Silverport, La., 23; Plaquemine 25; New Orleans 26-March 5.  
**BLUE JEANS**: New York City Jan. 4—definite.  
**BOY TRAMP**: Kansas City, Mo., Feb. 15; Meriden 17; Williamstown 18; Putnam 19; Webster, Mass., 20; Worcester 22-27; Brooklyn, N. Y., 28-March 5.  
**BOTTOM OF THE SEA**: Pittsburg, Pa., Feb. 15-20.

**BILL WYE COMEDY**: Davenport, Ia., Feb. 16; Cedar Rapids 17; West Superior, Wis., 18; Duluth, Minn., 19, 20; St. Paul 22-23; Minneapolis 25-27; Chicago, Ill., 28-March 5.  
**BROOKLYN**: Alexandria, Wash., Feb. 16; Piquette 17; Tacoma 18, 19.  
**BECK-HAMBOUR**: Marquette, Cal., Feb. 16-18; Chico 19, 20; Eugene City, Ore., 22; Albany 23-27; Salem 28-March 2.

**BOBBY CAYLOR**: Stockton, Cal., Feb. 15; Sacramento 17; Marysville 18; Portland, Ore., 21; Centralia, Wash., 23; Victoria, B. C., 26; Vancouver 27; Port Townsend, Wash., 28; Seattle March 1, 2.  
**BELOW ZERO**: St. Charles, Mo., Feb. 16; East St. Louis, Ill., 17; Carlinville 18; Jerseyville 19; Litchfield 20.

**BEVIL HED**: Lawrence, Mass., Feb. 15; Lowell 16, 20; Woonsocket, R. I., 22.  
**BOSTON COMEDY**: St. George, N. B., Feb. 16-19; St. John 20-4.  
**BLUE JEANS**: Grand Rapids, Mich., Feb. 16, 17; Jackson 18; Toledo, O., 19, 20; Port Wayne, Ind., 21, 22; La Porte 23; Bloomington, Ill., 24, 25.  
**BURY A PEACHER**: Pittsburg, Mass., Feb. 16; Troy, N. Y., 17; Albany 18, 19; Setauke 20-22; Utica 23-25.

**COLD DAY**: Ft. Madison, Ia., Feb. 16; Washington 17; Fairfield 18; Ottumwa 19.  
**COUNTRY FAIR**: Detroit, Mich., Feb. 15-20.  
**CRAZY LOVE**: Clinton, Ia., Feb. 16; Portage, Wis., 18; Fond du Lac 19; Ripon 20.  
**CHARLES T. ELLIS**: Bay City, Mich., Feb. 16; Fostoria, O., 17; Sandusky 18; Ashtabula 19; Batavia, N. Y., 22; Lockport 23; Albion 24; Canandaigua 25; Geneva 26; Cortland 27.

**CORA TANNER**: Cleveland, O., Feb. 15-17; Detroit, Mich., 18-20; Chicago, Ill., 21-27.  
**CITY DIRECTORY**: New York City Dec. 14—definite.  
**CARROLL JOHNSON**: Cleveland, O., Feb. 15-17; Columbus 21-27.  
**CAMILLE TOWNSEND**: Simcoe, Ont., Feb. 15-20; St. Thomas 22-27.  
**CHIP OF THE OLD BLOCK**: St. Paul, Minn., Feb. 15-20.

**CLARK AND COX**: Fall River, Mass., Feb. 15-20; New Bedford 21, 22.  
**CHRISTMAS BELLS**: Philadelphia, Pa., Feb. 15-20.  
**CITY DIRECTORY**: Richmond, Va., Feb. 16, 17; Norfolk 18-20.  
**CRUISKEEN LAWN**: New York City Feb. 15-20.  
**CHARITY BALL**: Cincinnati, O., Feb. 15-20; Pittsburgh, Pa., 21-27; Washington, D. C., 28-March 1.  
**CHAS. A. SANDERS**: Kansas City, Feb. 15, 16; Fort Worth 17; Greenville 18; Dallas 19, 20.  
**COUNTRY CIRCUS**: New York City Dec. 29—definite.

**CLARA MORRIS**: Duluth, Minn., Feb. 16; Stillwater 17; La Crosse, Wis., 18; Wausau 19; Oshkosh 20; Racine 21; Madison 22; Janesville 23; Englewood, Ill., 24; Rockford 25; DeKalb 26; Peoria 27; Danbury, Ia., 29; Rockford, Ill., March 1; Burlington, Ia., 2; Peoria, Ill., 3; Decatur 4; Evansville, Ind., 5.  
**COUNTRY FAIR (Burgess)**: Boston, Mass., Sept. 7—definite.

**COUNTRY FAIR**: Woonsocket, R. I., Feb. 16; Brockton, Mass., 17, 18; Milford 19; Marlboro 20.  
**CARLES J. STEVENSON**: Waverly, N. Y., Feb. 15-20.  
**CYNTHIA'S LOVERS**: So. Norwalk, Conn., Feb. 16; Bridgeport 17; New Haven 18, 19; New Britain 19; Hartford 20.  
**CHICAGO COMEDY**: Beloit, Wis., Feb. 16-17.  
**CLARENCE BENNETT**: Buchanan, Md., Feb. 16; Westport 17, 18; Clarksburg 19, 20; Potomac 21; Clarksburg 22; Neosho Falls, Kans., Feb. 16, 17; Leroy 18, 19.

**DR. BILL**: Buffalo, N. Y., Feb. 15-17; Rochester 18-20; Washington, D. C., 22-27; Philadelphia, Pa., 29-March 5.  
**DEVIL'S MINE**: Amsterdam, N. Y., Feb. 16; Pittsfield, Mass., 17; Corvallis, Vt., 18; Lynn, Mass., 20; Bridgeport, Conn., 24; Lewiston 25; Deland and Kising: Cincinnati, O., Feb. 15, 16; Lima 22; Piquette 23; Lancaster 24; Springfield 25; Middletown 26; Soldiers Home 27; Louisville, Ky., 28-March 2.

**DARK SECRET**: Lynn, Mass., Feb. 16.  
**DEVILS ARCADE**: Helena, Mont., Feb. 16; Bozeman 17; Butte 18; N. Plac., 19; Fargo 20; Crookston 21; Grand Forks 22; Brainerd, Minn., 24; Superior, Wis., 25; Duluth, Minn., 26, 27; St. Paul 28-March 5.  
**DOWLING AND BROWN**: Kansas City, Mo., Feb. 15-20; Topeka 21; Kansas, 22, 23; Omaha, Neb., 24-March 5.  
**DANIEL BOYSE**: Baltimore, Md., Feb. 15-20; Washington, D. C., 22-27; Paterson, N. J., 29-March 1.  
**EDWARD HARRIGAN**: New York City Sept. 24—definite.

**E. H. SOTHERN**: Petersburg, Va., Feb. 17; Richmond 18-20; Washington, D. C., 22-27; Harlem, N. Y., 29-March 5.  
**EVANS AND HOBY**: Brooklyn, N. Y., Feb. 8-22; Boston, Mass., 23-27.  
**E. S. WILLARD**: Milwaukee, Wis., Feb. 15-20; St. Louis, Mo., 22-27.  
**EVANGELINE**: Toledo, O., Feb. 15-20.  
**EIGHT BELLS**: Chicago, Ill., Feb. 8-20.  
**EDWIN ARDEN**: Troy, N. Y., Feb. 15; Waterbury, Conn., 17; Middletown 18; Birmingham 19; Bridgeport 20.

**EFFIE ELLEN**: Vysplanti, Mich., Feb. 17; East Saginaw 18; Bay City 19; Kalamazoo 20.  
**EDWARD HARRIGAN**: New York City Sept. 24—definite.  
**E. H. SOTHERN**: Petersburg, Va., Feb. 17; Richmond 18-20; Washington, D. C., 22-27; Harlem, N. Y., 29-March 5.

**EMMA WELLS**: Clinton, Ont., Feb. 15-20.  
**PATSY DAVENPORT**: Baltimore, Md., Feb. 15-20.  
**FLOY CROWELL**: Bradford, Pa., Feb. 15-20; Olean, N. Y., 22-27.

**FRANK DANIELS**: Boston, Mass., Feb. 15-20.  
**FRANK S. DAVIDSON**: Tipppecanoe City, O., Feb. 15; Coalinga 17; Weirton 18; New Lexington 19; McConnellsville 20; Beverly 21; Caldwell 22; Quaker City 23.

**FIRE PATROL**: Milwaukee, Wis., Feb. 15-20.  
**FREDERICK V. KADE**: Salt Lake City, Utah, Feb. 15-17; Park City 18; Ogden 19, 20; Sacramento, Cal., 21-24; Fresno 25, 26; Visalia 27; Los Angeles 28-March 5.  
**PAT MAIL (Northern)**: Philadelphia, Pa., Feb. 15-20; Paterson, N. J., 22-24; Hoboken 25-27; Newark 28-March 5.

**PAT MAIL (Southern)**: Louisville, Ky., Feb. 15-20; Franklin 21; Mt. Sterling 22; Winchester 23; Paris 24; Centerville 25; Lexington 27; Washington, D. C., 29-March 5.  
**FARIO ROMANI**: Meadville, Pa., Feb. 16; Warren 17; Titusville 18; Oil City 19; Kittanning 20.  
**FREDERICK BRITTON**: Minneapolis, Minn., Feb. 14-20; Winona 21; La Crosse, Wis., 23, 24; Beloit 25; Elgin, Ill., 27; Chicago 28-March 1.

**FREDERICK PAULDING**: Springfield, Mo., Feb. 15; Indianapolis, Ind., 16, 20; Louisville, Ky., 22-27; Columbus, O., 28-March 5.  
**PAT MEN'S CLUB**: Chippewa Falls, Wis., Feb. 16; Eau Claire 17; Portage 18; Madison 19; Marshalltown, Ia., 21; Milwaukee, Wis., 21-27; Newburgh 22; Paris 23; Winona 24; Detroit, Mich., Feb. 15-20.  
**PANTASNA (Hanson's)**: Marshalltown, Ia., Feb. 15; Des Moines 16, 20.

**GO-WON GO MOHAWK**: New York City Feb. 15-20; Troy 21, 22; Hudson 23; Poughkeepsie 25; Rondout 26; Sike Sike 27.  
**GRAY AND STEPHENS**: Danbury, O., Feb. 15-20; Columbus 21-25; Wheeling, W. Va., 29-March 5; Steubenville, O., 3-5.  
**GERMAN LILIPUTANS**: Chicago, Ill., Feb. 15-20.  
**GUS WILLIAMS**: Chicago, Ill., Feb. 15-20; St. Paul, Minn., 22-27; Omaha, Neb., 23-March 5.

**GEORGE C. STALEY**: Haverhill, Mass., Feb. 16; Lawrence 17, 19; Portsmouth, N. H., 18; Portland, Me., 19, 20.  
**GRISMER-DAVIES**: San Diego, Cal., Feb. 15, 16; Santa Anna 17; Riverside 18; Redlands 19; San Bernardino 20, 21; Los Angeles 22-25; Pasadena 26; Santa Barbara 27; Bakersfield 28.  
**REITH-BERNARD-CHASE**: St. Paul, Minn., Feb. 15; Marshalltown 17; Louisville 18; Newburgh 19; Lawrence 20; Lynn 21; Nashua, N. H., 24; Fitchburg, Mass., 24; Athol 25; Greenfield 26; No. Adams 27; Pittsfield 29; Hudson, N. Y., March 1; Troy 2, Albany 3-5.

**HOSKINS AND HOSKINS**: New Haven, Conn., Feb. 17; Providence, R. I., 18, 19.  
**HONEST HEARTS AND WILLING HANDS**: Kansas City, Mo., Feb. 15-17; Beatrice, Neb., 18; Lincoln 19; Fremont 20; Omaha 21-24; Des Moines, Ia., 25; Fort Dodge 26; Albert Lea, Minn., 27; St. Paul 28-March 5.

**HARRY LACY**: Jack Royal of the and: Chicago, Ill., Feb. 14-March 5.  
**HELD BY THE ENEMY**: Pittsburg, Pa., Feb. 15-20; Toledo, O., 22-27.  
**HANDS ACROSS THE SEA**: New York City Feb. 15-20; Orange, N. J., 22; Red Bank 23; Elizabeth 24; Trenton 26, 27; New Haven, Conn., 28.  
**HELEN BARRY**: Chicago, Ill., Feb. 15-27; Madison, Wis., March 1; Racine 2, Milwaukee 3-5.

**HENRY E. DUNN**: Newark, N. J., Feb. 14-20.  
**HOLD UP THE GARDENS**: Port Worth, Tex., Feb. 16; Dallas 17, 18; Waco 19; Austin 20.  
**HENRY T. CHANDLER**: Chicago, Ill., Feb. 14-20.  
**HIS NIBS TO BARON**: Rochester, N. Y., Feb. 15-20; Attica 21; Akron 22; Niagara Falls 23; Hamilton, Ont., 24; London 25; Port Huron, Mich., 27; East Saginaw 28; Bay City March 1; Lansing 2, Battle Creek 3.

**IRISH CORONAL**: Hillsboro, Ill., Feb. 16; Taylorville 17; Shelbyville 18; Mutton 19; Champaign 20; Danville 21; Paris 22; Marshall, Mo., 24; Ida Van Courland: Dubuque, Ia., Feb. 15-20; Waterloo 22-27.  
**JAMES E. MACKIE**: Buffalo, N. Y., Feb. 15, 17; Dunkirk 18; Jamestown 19; Youngstown, O., 20; B. Ford 21; Toledo 22; Washington 23; Mt. Carmel, Ill., 27; Evansville, Ind., 28.  
**JOSEPH HAWORTH**: St. Paul, Minn., Feb. 15, 17; Minneapolis 18-20.  
**J. H. WALLACE**: Indianapolis, Ind., Feb. 15-20; St. Louis, Mo., 22-27.

**JOSEPH MURPHY**: Cohoes, N. Y., Feb. 16; Albany 18; Worcester, Mass., 18; Salem 19; Waltham 20.  
**ELLA MARKHAM**: Boston, Mass., Feb. 15-20.  
**JOHN ABRAHAM**: Waterville, N. Y., Feb. 15-17; Camden 18-20; Baldwinville 21-24; Cleveland 25-27; Newport 28-March 5.

**JENNIE HOLMAN**: Gainesville, Tex., Feb. 15-20; Sherman 21-27; Dennison 28-March 5.  
**JAMES O'NEILL**: San Francisco, Cal., Feb. 15-20.  
**JARVIS COMEDY**: Fort Worth, Tex., Feb. 15-20.  
**JANE (No. 2)**: New Haven, Conn., Feb. 15-20.  
**JANE**: New York City Feb. 15; Indulstie, I. C. Rockwell: Ware, Mass., Feb. 15, 16.  
**JOHN DILLON**: Las Vegas, N. Mex., Feb. 16, El Paso, Tex., 20.

**JOSHUA SIMPKINS**: Connersville, Ind., Feb. 15; Shelbyville 16; Greensburg 17; Madison 18; B. Ford 21; Toledo 22; Washington 23; Mt. Carmel, Ill., 27; Evansville, Ind., 28.  
**JOSEPH JEFFERSON**: Los Angeles, Cal., Feb. 15-20.  
**JUNIOR PARTNER**: New York City Dec. 8—definite.

**JAMES KELLY**: Hoboken, N. J., Feb. 14-17; Burlington 18; Bethlehem, Pa., 19; Allentown 20; Brockton, N. Y., 22-27.  
**J. K. EMMET**: Brooklyn, E. D., Feb. 15-20.  
**KIDNAPPED**: Brooklyn, E. D., Feb. 15, 20; Rochester, N. Y., 22-24; Buffalo 25; Akron, O., 26; Youngstown, Mass., 1; Wooster 2; Dayton 3-4.

**K. L. V. A. HARRIS**: Portland, Pa., Feb. 15; Easton 16; Paterson, N. J., 18, 20; New Haven, Conn., 22; Hartford 23; Waterbury 24.  
**KATIE EMMETT**: Boston,



27. Tiffin 25, Bucyrus March 1, Fremont 2, Ken-  
tucky.  
MR. AND MRS. SIDNEY DREW: Decatur, Ill., Feb.  
17, Birmingham 18.  
MAY LOUISE ADAMS: Watertown, So. Dak., Feb.  
18-20.  
MIDNIGHT BELL: Nashville, Tenn., Feb. 16, 17,  
Memphis 18, Pittsburg, Pa., 22-27.  
MR. AND MRS. KENDALL: Louisville, Ky., Feb. 17-  
19, Evansville Ind., 19, Terre Haute 19, Lafayette  
20, Indianapolis 22-24, Dayton, O., 25, Columbus 26,  
Toledo 27, Detroit, Mich., 29-March 2, Toronto,  
Ont., 3-5.  
MORA WILLIAMS: Morristown, N. J., Feb. 19-20,  
Harrisburg, Pa., 21-22, Oswego, N. Y., 23-March 2.  
MISSA GABLE: Tacoma, Wash., Feb. 20, March 2.  
MAGGIE MITCHELL: Lincoln, Neb., Feb. 16, 17,  
Omaha 18-20.  
MY JACK (Walter Sanford): Louisville, Ky.,  
Feb. 22-27, Chicago, Ill., 29-March 2.  
MAY WAINWRIGHT: Brooklyn, N. Y., Feb. 15-  
20, Boston, Mass., 22-27.  
MAY-ARKE MATHER: Chicago, Ill., Feb. 17-23,  
Pittsburg, Pa., 27, Cincinnati, O., 29-March 2.  
MORRIS'S NIGHT OF: Cambridge City, Ind.,  
Feb. 19.  
MIDNIGHT ALARM (Pearson's): St. Dubois, Pa., Feb.  
16, Butler 17, Youngstown, O., 18, Salem 19, Mc-  
Keesport, Pa., 20.  
MAUD (Gale): Ashtabula, Ore., Feb. 16, Roseburg  
17, Albany 18, Salem 19, Portland 20, 21.  
MEININGER STICK: Milwaukee, Wis., Feb. 15-20,  
Chicago, Ill., 21-March 5.  
MR. WILKINSON'S WIDOWS: Portland, Ore., Feb.  
15-20, Olympia, Wash., 22, Seattle 23, 24, Tacoma  
25-27, Ogdun, Utah, March 1.  
MRS. JANUSCHKE: Wheeling, W. Va., Feb.  
15, Chicago, Ill., 16, Richmond, Ind., 18, Cran-  
fordville 19, Terre Haute 20, St. Louis, Mo., 21-  
22, Cincinnati, O., 23, Dayton 24, Gaiton March 1,  
Sandusky 2, Canton 3, Washington, Pa., 4.  
MISS HELVETIA: Philadelphia, Pa., Feb. 15-27.  
MATTIE VICKERS: Chicago, Ill., Feb. 14-20, Louis-  
ville, Ky., 21-27, Nashville, Tenn., 29-March 2.  
MAY BROS. (Gale): Kewanee, Ill., Feb. 15-21, Prince-  
ton 22-27.  
MILTON MOILES: New Orleans, La., Feb. 14-  
20, St. Louis, Mo., 21, Chicago, Ill., 22, Jackson  
23, Cairo, Ill., 24, Decatur 25, Englewood 27, Chi-  
cago 28-March 5.  
MEN AND WOMEN: Pittsburg, Pa., Feb. 15-20.  
NIGHT: Brooklyn, E. D., Feb. 15-20.  
NATURAL GAS: Harlem, N. Y., Feb. 15-20.  
NAT G. GOODWIN: Washington, D. C., Feb.  
15-20, Brooklyn, N. Y., 22-27, Buffalo, N. Y., 29-  
March 5.  
NOSS JOLLIETS: Beatrice, Neb., Feb. 15, Crete 17,  
David City 18, Columbus 19, Fremont 20, Wahoo  
22, Lincoln 23, 24, Omaha 25-27, Red Oak, Ia., 29,  
Creston March 1, Osceola 2, Aloia 3, Ottumwa 4.  
NELLIE M. HENRY: Boston, Mass., Feb. 15-20,  
Jersey City, N. J., 21-27.  
N. S. WOOD: Cincinnati, O., Feb. 14-20.  
OH, WHAT A NIGHT: Louisville, Ky., Feb. 14-20,  
Nashville, Tenn., 21-27.  
OLD, OLD STORY: Raleigh, N. C., Feb. 15, 16, Wilming-  
ton 17, Sutter, S. C., 18, Charleston 19, 20, Savan-  
nah, Ga., 21, Way Cross, 22, Jacksonville, Fla., 23,  
Brunswick, Ga., 24, Atlanta 25, 27, Augusta 29,  
Athens March 1, Macon 2, America 3, Eufaula,  
4, Columbus 5.  
ONE OF THE BRAVES: Baltimore, Md., Feb. 15-  
20.  
OLIVER D. BYRON: Columbus, O., Feb. 15-20, Buffalo,  
N. Y., 22-24, Rochester 25-27, Syracuse, 29-March  
2, Albany 3-5.  
OFFICE'S NEIGHBORS: Utica, N. Y., Feb. 17.  
OFFICE IN MEXICO: Saratoga, N. Y., Feb. 17,  
Ballston Spa 18, Schenectady 19, Glens Falls  
20, Fort Edward 21, Amsterdam 22, Coxsackie  
23, Albany 24-27.  
OLD HONESTY: Harrisburg, Pa., Feb. 16,  
Williamsport 17, Wilkes-Barre 18, Scranton 19,  
Reading 20, Baltimore, Md., 22-27, Washington, D. C.,  
29-March 5.  
OUR IRISH VISITORS: Boonville, Mo., Feb. 15,  
Nebraska 17, Webb City 19, Carthage 20, Springfield  
22, Aurora 23, Poplin 24, Fort Scott, Kans., 25, But-  
ter, Mo., 27, Warrensburg 29, Newton, Kans.,  
March 2, Hutchinson 3.  
ONLY A FARMER'S DAUGHTER (Coomes): Way  
Cross, Ga., Feb. 16, Thomasville 17, Albany 18,  
Americus 19, Columbus 20, Opelika 21, West Point  
22, Atlanta 23, Gainesville 24, Anderson, S. C.,  
25, Greenville 26.  
OLD OLSON (Western): New Orleans, La., Feb.  
14-20.  
OLE OLSON: Wilmington, Del., Feb. 16.  
PATTI ROSS: Yorkton, So. Dak., Feb. 16, Sioux  
City, Ia., 17, Denver, Colo., 22-27, Colorado Springs  
23, Pueblo March 1, Leadville 2, Aspen 3.  
PECK'S BAD BOY: Worcester, Mass., Feb. 15-20.  
POWER OF THE PRESS: Milwaukee, Wis., Feb. 15-20.  
PAY TRAIN: Washington, D. C., Feb. 15-20,  
Wheeling, W. Va., 22, Beaver Falls 23, Canton, O.,  
24, Wooster 25, Van Wert 26, Kalamazoo, Mich., 27,  
Grand Rapids 29-March 5.  
PETE BAKER: Washington, D. C., Feb. 15-20, Wil-  
mington, Del., 22, Gettysburg, Pa., 23, Frack-  
ville, 24, Mahanoy City 25, 27, Brook-  
lyn, N. Y., 29-March 5.  
PEOPLE'S THEATRE (Henry's): Bristol, R. I., Feb.  
15-20.  
PEOPLE'S THEATRE: Exeter, N. H., Feb. 15-20.  
PEOPLE'S THEATRE: Memphis, Tenn., Feb. 16, 17, Nash-  
ville 18, Toronto, Ont., 22-27.  
PAUL KAYAK: Chicago, Ill., Feb. 14-20, Cold-  
water, Mich., 23, Jackson 24, Kalamazoo 25, Grand  
Rapids 26, 27.  
PULSE OF NEW YORK: San Antonio, Tex., Feb.  
16, Houston 17, Galveston 18, Memphis, Tenn., 25-  
27, Nashville 28-March 1, Chattanooga 2, Rome,  
Ga., 3, Knoxville, Tenn., 4, 5.  
PEOPLE'S THEATRE (Bill's): Whitehall, N. Y., Feb.  
15-20, Montreal, P. Q., 22-27.  
POLICE PATROL: St. Louis, Mo., Feb. 14-20.  
PAIR OF JACKS: Nashville, Tenn., Feb. 15-20, Mem-  
phis 21, Paducah, Ky., 22, Murfreesboro, Tenn.,  
23, Jefferson City, Mo., 27, Kansas City 28-  
March 5.  
PRIVATE SECRETARY: East Saginaw, Mich.,  
Feb. 16, Bay City 17, Port Huron 18, Lansing 19,  
Hamilton, Ont., 20, Toronto 22-27.  
PRINCE AND PAUPER: Elgin, Ill., Feb. 16, Aurora  
17, Joliet 18.  
ROBERT MANTELL: Charleston, S. C., Feb. 16,  
Savannah, Ga., 17, 18, Macon 19, 20, Birmingham,  
Ala., 21, Montgomery 22, Selma 23, Mobile 24,  
25, New Orleans 26-March 5.  
R. D. MACLEAN-MARIE PRESCOTT: St.  
Louis, Mo., Feb. 15-20, Buffalo, N. Y., 22-27, Erie,  
Pa., 29, Jamestown, N. Y., March 1, Warren, Pa.,  
2, Franklin 3, Meadville 4, Youngstown, O., 5.  
REE COGHILL: Philadelphia, Pa., Feb. 22-27,  
Newark, N. J., 29-March 5.  
RENTON'S PATHFINDER: Council Bluffs, Ia., Feb.  
17, 18, Atchison, Kans., 22-27, Topeka 29-March 5.  
R. J. AND REED: San Francisco, Cal., Feb. 15-20,  
Rockland 21, Cincinnati, O., Feb. 15-20, Louis-  
ville, Ky., 21, Indianapolis, Ind., 25-27, Chicago,  
Ill., 29-March 5.  
ROBERT MORRISON: Decatur, Ill., Feb. 16, 17,  
Springfield 17, Quincy 18, Hannibal, Mo., 19,  
Sedalia 20.  
ROBERT MORRISON: Chattanooga, Tenn., Feb. 16,  
Anniston, Ala., 17, Rome, Ga., 18, Atlanta 19, 20,  
Macon 22, Savannah 23, 24, Columbus 25, Mont-  
gomery, Ala., 26, Selma 27, Birmingham 29,  
March 1.  
RHEA: Rochester, N. Y., Feb. 15-17, Columbus, O.,  
18-20, Cincinnati 21-27, Chicago, Ill., 29-March 5.  
RAY L. ROYCE: Dalton, Ga., Feb. 16, Chattanooga,  
Tenn., 17, Sheffield, Ala., 18, Florence 19, Tus-  
cumbia 20, Decatur 21, Birmingham 22, Talladega  
23, Anniston 24, Gadsden 27.  
RICHARDS' COMEDY: Winchester, Ill., Feb. 15-20.  
ROBERT MCGINLEY: Silver Plume, Colo., Feb. 16,  
Littler 17.  
ROSE (Gale): Mt. Pleasant, Pa., Feb. 15-20.  
RICHARD MANTELL: New York City, Feb. 15-  
April 15.  
SOCIAL SESSION: Scranton, Pa., Feb. 16.  
SARAH BERNHARDT: Memphis, Tenn., Feb. 15-17,  
St. Louis, Mo., 18-20, Omaha, Neb., 21, Sioux City,  
Ia., 22, Minneapolis, Minn., 24, 25, St. Paul 26, 27,  
Chicago, Ill., 29-March 5.  
STUART ROBINSON: San Francisco, Cal., Feb. 14-  
March 5.  
SHE COULDN'T MARRY THREE (Lillian  
Kennedy): Mexico, Mo., Feb. 16, Moberly 17, Chillicothe  
18, Trenton 19, Macon City 20, Hannibal 21, Can-  
tanooga, Ill., 23, Alton 24, Springfield 25, Can-  
tanooga, Ill., 27, Fort Madison, Ia., 29, Oshtemo 29.  
SPRING AND FLY: Sioux City, Ia., Feb. 16, Lin-  
coln, Neb., 17, Kansas City, Mo., 18-20, Denver

City 22-27, Pueblo 28, Trinidad March 1, Las Ve-  
gas, N. Mex., Albuquerque 1, El Paso, Tex., 4-5.  
SHERBET TIP: New York City Jan. 25-March 27.  
SHERBET (Hanson's): Ogden, Utah, Feb. 16, Salt  
Lake City 17-20, San Francisco, Cal., 22-March 6.  
SOL SMITH RUSSELL: Baltimore, Md., Feb. 15-20.  
SWAN AND MOORE (Hale): Toadon, Ill., Feb. 15-20.  
SANDY: Pittsburgh, Pa., Feb. 15-27.  
SANTILLI DRAMATIC: Greenfield, Mass., Feb. 15-20.  
SPOONER COMEDY: Leavenworth, Kans., Feb. 15-20.  
SHEWANDON: Cleveland, O., Feb. 15-20, Detroit,  
Mich., 22-27, Rochester, N. Y., 29-March 5.  
STILL ALARM: Philadelphia, Pa., Feb. 15-20, New-  
ark, N. J., 22-27, New York City 29-March 5.  
THOMPSON'S COLUMBIANS: Pittsburg, Pa., Feb.  
14-20, Philadelphia 22-27.  
THE BURGLES: Steubenville, O., Feb. 16.  
TEXAS SURE: St. Louis, Mo., Feb. 21-27, Cincin-  
nati, O., 29-March 5.  
THOS. W. KERRY: Buffalo, N. Y., Feb. 15-20, Toronto,  
Ont., 22-27, Montreal, P. Q., 29-March 5.  
TWO SISTERS: Chicago, Ill., Feb. 15-20, St.  
Louis, Mo., 21-27, East St. Louis, Ill., 28, Spring-  
field March 1, Jacksonville 2, Quincy 3, Hannibal,  
Mo., 4.  
TUXEDO: St. Louis, Mo., Feb. 15-20, Chicago, Ill.,  
22-27, New York City 29-March 5.  
THE HUNTER: Providence, R. I., Feb. 15-20.  
THE SOUTHERNER: Meridian, Miss., Feb. 15, Selma,  
Ala., 17, Montgomery 18.  
THE VENETIAN: Altoona, Pa., Feb. 16, Lebanon  
17, Harrisburg 18, Shamokin 19, Scranton 20,  
Hazleton 21, Wilkes-Barre 22, Norristown 23,  
Bethlehem 24, Allentown 25, Reading 27, Phila-  
delphia 29-March 5.  
THE SOLDIER: Philadelphia, Pa., Feb. 15-20.  
TOM SAWYER (Burton): Rock Island, Ill., Feb. 16,  
Clinton, Ia., 17, Iowa City 18, Cedar Rapids 19,  
Elkhart 20.  
THERIDOR: Louisville, Ky., Feb. 15-20.  
TWO OLD CHROMES (Wills): Neria, O., Feb. 16,  
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THOS. E. SNEY: Binghamton, N. Y., Feb. 15-  
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Chester 18, Wilmington, Del., 19, 20, Philadelphia,  
Pa., 21-27.  
THE ENIGMA: Chicago, Ill., Feb. 15-20.  
TRUE IRISH HEARTS: Philadelphia, Pa., Feb. 15-20.  
TONY FARRIEL: Detroit, Mich., Feb. 15-20.  
THE POSTMASTER: Bremen, Ind., Feb. 16, Albion  
Garret 18, Auburn 19, Delphos, O., 20.  
TWO OLD CHROMES (Wills): Neria, O., Feb. 16,  
Chillicothe 17, Circleville 18, Wheeling, W. Va.,  
19, 20.  
TEX NIGHTS IN A BAR-ROOM (Brehm): Kewtee-  
ville, Mo., Feb. 15, Salisbury 17, Glasgow 18,  
Armstrong 19, Hixson 20.  
THOS. E. SNEY: Binghamton, N. Y., Feb. 15-  
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